

UNIVERSAL
LIBRARY

OU_158271

UNIVERSAL
LIBRARY

READER'S COMPANION
TO
SESAME AND LILIES



READER'S COMPANION
TO
SESAME AND LILIES

BY
P. W. T. WARREN, M.A.
CLASSICAL LECTURER AT S. ANDREW'S COLLEGE,
GRAHAMSTOWN, SOUTH AFRICA

LONDON
GEORGE ALLEN, 156, CHARING CROSS ROAD

1899

[All rights reserved]

Printed by BALLANTYNE, HANSON & CO
At the Ballantyne Press

P R E F A C E

THE following notes were originally published as an aid to candidates preparing for one of the Examinations of the University of the Cape of Good Hope. They are reprinted now with the kind co-operation of Mr. Ruskin's publisher, Mr. George Allen, on the supposition that they may be of use to other students of Mr. Ruskin's works.

I had trusted that I might obtain the approval of Mr. Ruskin himself before republishing them; but unfortunately his health has precluded any such direct appeal. I can only hope that they may be of service, however small, in assisting the intelligent study of some of the best-known utterances of him whom his disciples are wont with loving reverence to term "The Master."

I must ask the reader's indulgence if the explanations should sometimes seem too elementary. I have thought it may be

more useful to err on the side of retention rather than of omission.

The annotations embrace (1) The Preface of 1871 to the smaller "complete" (or 5s.) edition of "Sesame and Lilies"; (2) The Preface of 1882 to the small 2s. 6d. edition; (3) The Two Lectures contained in both editions; and (4) The Third Lecture on "The Mystery of Life and its Arts," added in the 5s. edition.

The numbers denoting the references apply to the *Sections* in the Lectures (which have the same numbers in both editions); to the *Sections* also in the Preface of 1871; but to the *Pages* in the Preface of 1882.

In this, as in the previous edition, my thanks are due to the Rev. G. W. Cross; to Mr. W. C. Meredith, M.A. (Rector of the Grey Institute, Port Elizabeth); and to some of my past and present colleagues at St. Andrew's College for their valuable assistance. For two or three references I am indebted to Cook's "Studies in Ruskin," and Mrs. Ritchie's "Tennyson, Ruskin, and Browning."

P. W. T. W.

GRAHAMSTOWN, *July* 1899.

INTRODUCTORY NOTE

THESE notes are intended to be explanatory, and not critical: but the student can hardly fail to notice in reading any of Ruskin's works some of his chief characteristics, such as the charm of his literary style, and the simple and ingenuous outspokenness with which he enforces his principles.

His literary style is largely the outcome of his devotion to, and practice of, the art of poetry in his earlier years; but still more to his mother's habit of making him spend hours in learning parts of the Bible by heart, of which he afterwards said, "This maternal installation of my mind in that property of chapters I count very confidently the most precious, and on the whole the one essential, part of my education." How thoroughly it has influenced his language the references in the following pages will

show. The style of his earlier works is much more allusive and less direct than that of his later ones. This difference may be seen even in comparing the first two of these lectures (delivered in 1864) with the third lecture (delivered in 1868) and the longer preface of 1871. (The short preface of 1882 is more in his earlier style.) With his usual frankness of self-criticism he himself apologises in one of his Oxford Lectures (Nov. 1884) for this over-allusiveness, saying, "Twenty years ago I was always fond of showing that I knew a good deal and read a good deal." In a previous lecture (1877) he had asked his hearers to compare a passage from his "Seven Lamps of Architecture" with one from his "Unto This Last," to show the difference between a bad and a good style. (Compare section 97 in the third lecture in "Sesame and Lilies.")

Instances of the outspokenness above referred to occur on almost every page. On questions on which he feels strongly he has but little patience with those who think differently; and this want of power—or patience—to tolerate antagonistic views, has tended,

in the case of his economical and ethical writings, to prejudice his manly defence of the cause of the poor and oppressed. In art, on the other hand, his works have achieved more practical success; and, much as they were opposed at first by many of the critics, may be said now largely to have revolutionised public opinion.

One point more may be noticed; it is curious to see how one, who in his earlier years was noted principally for revolutionary ideas in art, is distinguished in many of his later writings by a conservatism in respect of what is known as "material progress," that can hardly fail to provoke a smile from those who hold that, no considerations of natural beauty should be allowed for a moment to stand in the way of the multiplication of such unsightly objects as railways and factories. On the other hand, the political economist is apt to sneer at the impracticability of the advanced views on such questions as the due relation between capital and labour that Ruskin still maintains, and considers, perhaps, the most important part of his

teaching. Yet he would form but a perverted conception of the force of Ruskin's writings who should devote his chief attention to those eccentricities (if they are to be so named) that arise from depth of artistic feeling, and still more those that emphasise his sympathy with suffering and oppression; and should overlook the grandeur and worth of the ideals that he has laboured so purely and so strenuously to inculcate. If these ideals sometimes seem Utopian, it may well be remembered that it is generous enthusiasm such as his that has ever been required to quicken the higher impulses of humanity.

CONTENTS

	PAGE
ANALYSIS	13
NOTES ON PREFACE OF 1871	18
" " " 1882	27
NOTES ON LECTURE I.	32
" " II.	63
" " III.	90

ANALYSIS

PREFACE OF 1871

REPUBLICATION of works: what it is proposed to retain, and why (sections 1 and 2). Treatment of new edition of "Sesame and Lilies" (3). Principle of the three lectures explained (4). How to read them (5). Advice to girls under the existing state of things (6-17). Enforced by letter from a French lady (18). Words to older readers on the author's right to give such advice (19, 20). Outline of his own character (21).

PREFACE OF 1882

CHANGES in this edition (page v). Subject of the lectures (vi, vii). This book of the Old School (vii-x). For whom written (x, xi). Its relative importance (xi).

LECTURE I.

EXPLANATION of subject (section 1). Station and advancement in life and their connection with the love of praise (2-4). Duty and love of praise compared as motives (5). Getting into good society of the living and of the dead (6). Why that of the living preferred? as more personal? (7) or more conversationally interesting? Two classes of good books (8). Those for the hour and those for all time (9). What books of this latter class included (10), and how in the society of their authors we may take the place we desire (11) and fit ourselves for (12). To do this we must, *firstly*, enter into their *thoughts* with all diligence (13, 14); for which accurate study of words is necessary (15-19), as may be illustrated by carefully reading a few lines from Milton's *Lycidas* (20-24), which may enable us, after setting aside our own thoughts as generally valueless, to find out something of their meaning: though with greater writers it is often impossible to fathom their thoughts (25, 26): and, *secondly*, enter into their *hearts*, and share their passion or sensation (27, 28); not that of England of the present day (29-31), which despises literature, science, art, nature, and compassion (32-37). Modern English industry and amusement, and their signification (38-41). True and false kings, and what might be

effected by the former (42-48). National libraries (49, 50). The problems of land, work, and leisure (note to section 30 at end of lecture).

LECTURE II.

INTENTION of the two lectures. The kingly power conferred by reading (51, 52); and how far it may be also queenly (53). For women's proper ordinary power and its relation to man's (54), the greatest writers may be consulted as authorities (55). Illustrated from Shakespeare (56-58), Scott (59), the Italians (60), the Greeks (61), Chaucer, Spenser, and the Egyptians (62). Value of such evidence (63), and of that of the best ages of chivalry (64, 65). This influence to be exerted as much after as before marriage (66). Its function *guiding*, not *determining* (67). Man's power and place compared with woman's (68); and the character necessary to woman for fulfilling hers (69). The education required to fit her for these (70-72). Theology to be avoided by her (73). Otherwise the subjects of a girl's education to be nearly the same as a boy's, but to be differently studied (73, 74). What models and teachers to choose for her (75-85). Her public duties (86, 87), and private and public responsibilities (88-91); and their claims upon her (92-94). The Divine invitation (95).

LECTURE III.

APOLOGY for infringing restrictions (section 96). The lecturer's changes in style and subject, and transference of interest from physical clouds to the "cloud" of life (97). Resemblance of life to a cloud, not only in its transience, but in its mysterious obscurity (98), and also in its power (99). Inducements to speak of personal discouragements (100) with respect to painting (101-2) and architecture (103-4). The reason and effect of these discouragements (105). Meaning of the statement that acts must have a right motive (106). The first great mystery of life—the universal apathy with regard to its true object and destiny (106-7): for which we get no guidance from wise religious men, like Milton and Dante (110-112); nor wise contemplative men, like Homer and Shakespeare (113-115); nor wise worldly men, as shown in the dream of the children's May-day party (116-118). The lesson from useful workers (119) by action, not theory (120, 121), in which way only art can be taught (122). The arrest of art in Ireland (123), and its cause (124). Application to the Irish character generally (125, 126). Art's first lesson on the mystery of life—that the beauty of art is in proportion to the artist's sense of failure (127). Its second lesson—that art carried out in this spirit ensures the greatest happiness (128). Its

third lesson—the impotence shown by the “might” of humanity in respect of the chief arts: viz., Agriculture (129), Weaving (130), and Building (131). Is life always to be thus, like the cloud that vanishes? (132). If so, there is still reason to use it wisely (133); and if not, still more reason to do the work of men (134). The way to find out this work, and the duties at this crisis of self-denial, and doing all the good we can (135), first, in feeding people (136), second, in dressing people (137), and third, in lodging people (138). Such work will lead to all necessary further wisdom (139); and on such practice will be founded at last an infallible religion—the corruption of religion being the greatest of all mysteries of life (140).

NOTES ON PREFACE OF 1871

1. **Fifty-one years old**: Ruskin was born in 1819.

Modern Painters: the book by which Ruskin first became famous. It was published at intervals in five volumes; the first (anonymously) in 1843, the last in 1860: since which there have been several editions.

Richard Hooker (1554-1600). One of the most celebrated of English theological writers. His great work is "The Laws of Ecclesiastical Polity," maintaining the necessity of Church government, and defending that of the Anglican Church.

2. **"Seven Lamps" and "Stones of Venice"**: the "Seven Lamps of Architecture" was published in 1849, and the "Stones of Venice" in 1851-1853.

3. **"Sesame and Lilies"**: see note on page v of Preface of 1882.

The whole preface about the Alps: this was to have been transferred to his work called "Deucalion" (see note on page v of Preface of 1882), but this intention was not carried out.

A lecture given in Ireland: see beginning of Third Lecture.

5. The letters begun . . . of England: *i.e.*, letters to working-men under the title of "Fors Clavigera."

By the fiery light of recent events: referring especially to the war between France and Germany, which was declared in July 1870, and ended with the capitulation of Paris in January 1871.

The famine at Orissa: in 1868 and 1869. Orissa, formerly an ancient kingdom of India, forms the S.W. district of Bengal.

6. Luminous: figuratively, in the sense of "favoured with a special *light* of knowledge."

That Immaculate and final verity: "entirely pure and perfect truth."

The most abstruse of all possible subjects: *i.e.*, theology.

7. Work while you have light: compare John ix. 4, "I must work the works of Him

that sent me while it is day; the night cometh, when no man can work."

Be merciful while you have mercy : compare Matthew v. 7, "Blessed are the merciful: for they shall obtain mercy."

8. The light of morning : *i.e.*, "of youth."

"Solennis" : the original meaning of the word is "annual"; thence "established"; then, with specially religious reference, "established as an observance"; and so, "sacred" or "solemn" in the English sense.

Two mirrors : *i.e.*, the ordinary looking-glass for dressing the body by, and a mental looking-glass (so to speak) for observing the state of the mind.

Smooth-braided : *i.e.*, mentally.

10. Vulgar : "common," "ordinary."

11. Proverbs xxxi. : giving an account of "the virtuous woman."

14. Within gates of pearl : Revelation xxi. 21; "And the twelve gates (of the holy city, New Jerusalem) were twelve pearls."

16. "Lord, I thank Thee," &c. : adapted from the Pharisee's prayer in the parable of the Pharisee and the Publican (Luke xviii. 11, 12). "The Pharisee stood and

prayed thus with himself: God, I thank Thee that I am not as other men are, extortioners, unjust, adulterers, or even as this publican: I fast twice in the week, I give tithes of all I possess."

How hardly . . . Kingdom of God: Christ's words to His disciples when the rich young man "went away grieved" at His advice (Mark x. 23).

18. Ménagères: "housewives" (French).

Premières représentations: "first" (or private) "views" (of pictures, &c.). (French.)

Mobiliers: "furniture" (literally, "movables"). (French.)

Vaudevilles: "light comedies" (French).

Anonymas: (of Greek origin) literally, "nameless ones"; *i.e.*, members of the demi-monde.

Emeutes: "outbreaks" (French).

Vous êtes . . . vérité: "You are English, we believe you; English women always speak the truth."

Sic: literally, "thus" (Latin). This word is used to show that the exact words of a quotation are given; but that there is something peculiar or incorrect in them:

as here "pretty" should be grammatically "prettily."

19. As **Ellesmere . . . Gretchen**: the reference is obscure. Francis Egerton, Earl of Ellesmere (1800-1857) was a Lord of the Treasury in 1827, Under-Secretary of State for the Colonies in 1828, and Secretary of War, July 30 to Nov. 30, 1830. His brother-in-law, C. F. Greville, alluding to his death, says of him (in the Greville Memoirs): "He never at any time played a conspicuous part in politics, for which he had neither the ambition nor the necessary qualifications; but in such part as he was occasionally called upon to take, he acted with propriety and general approbation. But he had no taste for the turmoil of political life, and his temper was too serene and his love of repose too great to allow him to plunge deeply in political warfare." The use here of the name "Gretchen" (which is the German diminutive of "Margaret") has evidently a connection with the fact that the earl had published in 1823 a translation of Goethe's "Faust," of which play Margaret is the heroine.

(Note.) $\phi\acute{\iota}\lambda\eta$: The Greek adjective $\phi\acute{\iota}\lambda\omicron\varsigma$ (philos), feminine $\phi\acute{\iota}\lambda\eta$ (philé), means “dear” or “friendly.”

20. Greek and Syrian tragedy: the licentiousness encouraged by many of the Syrian and Greek religious rites naturally often led to crimes of violence.

Medea: in Grecian legend the daughter of Æetes, king of Colchis (E. of the Black Sea). Falling in love with Jason, when he came to Colchis to fetch the golden fleece, she enabled him to secure it, and then fled with him to Greece; but being there deserted by Jason, murdered the two children that she had borne to him, and by means of a poisoned robe destroyed the wife for whom he had deserted her.

The daughter of Herodias: who obeyed her mother in gaining Herod's promise, through her dancing, to give her whatsoever she would ask, and then demanding the head of John the Baptist. (Matthew xiv. 8.)

Guido Guinicelli: an early Italian poet, who belonged to a noble family of Bologna. Very little is known of his life, except that he was married to a lady named Beatrice,

was sent into exile in 1274 for espousing the Imperial cause, and died two years afterwards. He is highly praised by Dante in the "Purgatorio" (cantos xi. and xxvi.) and other works. Translations of several of his poems are given in D. G. Rossetti's "Dante and his Circle" (see note on Second Lecture, section 60), including his best known poem, "The Gentle Heart." His poems deal largely with the refining influence of pure love, at the same time inculcating human sympathy and toleration. Such lines as

"And so the heart created by God's breath
Pure, true, and clean from guile,
A woman, like a star, enamoureth,"

and

"Let no man predicate
That aught the name of gentleness should have,
Even in a king's estate,
Except the heart there be a gentle man's."

(both extracts from "The Gentle Heart") will explain Ruskin's sympathy.

Marmontel. Jean François Marmontel was born at Bort, a little town of Limousin in France, in 1723. He received a good

education under the Jesuits at Muriac, gained the friendship of Voltaire, obtained a secretaryship at Versailles in 1753, and the editorship of the official journal *Le Mercure* soon afterwards; was elected a member of the French Academy in 1763, and appointed its secretary in 1783. He died in 1799. His best known work is his *Contes Moraux*, or "Moral Tales," first published in 1761 in *Le Mercure*. He also wrote *Bélisaire* ("Belisarius"), a sort of romance; and in answer to strictures that had been passed upon his support of religious toleration, *Les Incas*, which attributed the cruelties exercised in Spanish America to religious persecution. He gives an account of his life in his "Mémoires" (an autobiography). The way in which he alludes in these to the influence of his natural surroundings in the place of his birth upon his character; his close observation of nature; his strong sense of justice; his insistence upon the importance of the study of the exact meaning of words; his appreciation of the futility of mere worldly success as compared with a useful and honourable life, and his keen

antipathy to religious persecution at a time when toleration was still a strange notion to many—all these are points in which Ruskin's "constant natural temper, and thoughts of things and people" would be in close accord with Marmontel.

Dean Swift. Jonathan Swift (1667-1745), the great prose satirist, Dean of St. Patrick's, Dublin. Ruskin no doubt means that when excited by the hypocrisies and shams that still have so much influence in the world, he feels sympathy with the keen-tipped sarcasm and bitter irony with which Swift pursues all human pursuits, doctrines, and institutions in such works as his "Battle of the Books," "Tale of a Tub," or, most sweeping of all, his "Gulliver's Travels."

NOTES ON PREFACE OF 1882

v.—**Sesame and Lilies.** The two lectures entitled “Sesame and Lilies,” were originally delivered by Ruskin at Manchester in December 1864, both for educational purposes: the former in aid of a library fund for an institute, and the latter in aid of schools.

For explanation of the titles see notes on “Sesame” (section 50), in the first lecture, and on “Queen’s Gardens” (section 53), in the second.

The subject of the two lectures, put as briefly as possible, is the influence of good books and good women respectively; and their general intention is explained by Ruskin himself at the beginning of the second lecture (section 51).

The irrelevant preface . . . Deucalion: “irrelevant,” as unconnected with the subject of

the lectures. "Deucalion," a work of Ruskin's, which he explains as "consisting of collected studies of the Lapse of Waves and Life of Stones." The name is derived from the Greek legend of Deucalion and Pyrrha, who were said to have re-peopled the earth, after the Deluge sent by Zeus, by throwing stones behind them. (See note on par. 3 of Preface of 1871.)

vi.—**The majesty of the influence of good books and of good women:** of good books in Lecture I., of good women in Lecture II.

Pet (generally used colloquially): "ill humour."

vii.—**Orpheus:** an early mythical Greek bard, who was said to have enchanted even trees and rocks with his music.

Camilla: a swift-footed Volscian princess, mentioned in Virgil's *Æneid* as distinguished in hunting and war, and as helping Turnus in the war against *Æneas*.

viii.—**Old.** As noticed above, these lectures were delivered in 1864, and this preface written in 1882.

These untried instruments of action: *i.e.*,

the steam whistles and bicycles referred to on the previous page.

Out-of-college education for men: referring perhaps especially to what is known as the system of unattached students at Oxford and Cambridge; those, that is to say, who are admitted to share the privileges of these universities, without being required, as formerly, to be members of some one of the colleges.

Positivism with its religion of humanity. Positivism is the name given to the philosophical system of the French philosopher, Comte (1798–1857). He made human social life the basis of his system; and, admitting nothing supernatural, tried to satisfy men's yearnings for religion by establishing a worship of humanity. For a time Comte's theories influenced English thought through J. S. Mill, Herschel, and others; but the only well-known English exponent of Comte's system at the present time is Mr. Frederic Harrison.

Negativism, with its religion of chaos. Ruskin, no doubt, uses the word "negativism" here for the sake of the antithesis,

and intends to express by it the want of any definite religion, which he therefore calls a religion of "chaos," or "anarchy." He probably refers especially to that style of philosophic thought that is called "Agnosticism," *i.e.*, the disbelief in the possibility of attaining any certainty of divine truth.

Realistic or materialistic: that is to say, not having for its purpose the setting forth of noble sentiments and ideals, but making the body rather than the soul the object of attention.

Dissolutely. The word, which usually means "licentiously," seems here to retain something of its original sense of "dissolving" or "breaking up"; *i.e.*, showing no respect for old habits and principles.

ix.—Elements: *i.e.*, of social and political life.

The Mammoth and the Dodo: "Mammoth," an extinct species of elephant. "Dodo," a bird once found in the island of Madagascar, also extinct.

x.—Undistressed: *i.e.*, in easy circumstances.

Plato: the famous Greek philosopher, and disciple of Socrates (B.C. 429–347).

xi.—Monthly parcels from town: *i.e.*, books from a circulating library.

Unto This Last: the book in which, in short form, Ruskin lays down his principles of political economy, which are not to depend on selfish or material considerations of individual interest, but to aim at the good and happiness of all. (Compare section 47 of Lecture I.)

LECTURE I.

SESAME

THE motto is taken from Lucian, a Greek writer, who lived towards the close of the second century A.D. The words occur in a dialogue called "The Fisherman or the Risen (Philosophers)"; but, as here used, they seem to have no special reference to the dialogue, in which they are employed as a bait to induce professing philosophers to come and be judged before Philosophy in person. **Sesame** is an oily kind of grain, of which cakes are made in the East. (For its further application to this lecture see note on section 50.)

1. **Touch the compass**: *i.e.*, reach the full extent. ("Compass" in sense of "boundary.")

Course . . . literature. Education, as

opening the way to the study of literature, is here compared to the levelling of ground, which is thus made easier to irrigate.

2. **Double-belled doors** : *i.e.*, for “Visitors” and “Servants.”

3. **The last infirmity of noble minds.** The phrase is taken from Milton’s “Lycidas” :—

“Fame is the spur that the clear spirit doth raise
(That last infirmity of noble minds),
To scorn delights and live laborious days”—

where “Fame” means the desire for fame, or, as Ruskin puts it here, thirst for applause.

4. **Mortal** : “deadly” : from the Latin *mors*, death. “Mortification,” literally, “the act of making dead,” is applied physically to that gangrenous state of the flesh, caused by wounds, in which it loses all power of being healed, and so finally causes death ; and figuratively, as Ruskin says here, to mental vexation, and especially that caused by injury to pride or vanity.

My Lord. English bishops, and Irish

bishops created before the disestablishment of the Irish Church in 1869, rank as peers, and most of them have seats in the House of Lords. The title is generally applied by courtesy to other bishops.

5. **What used to be called virtue:** implying that the term has now almost died out of use, or at any rate changed its meaning.

Too near the ground: *i.e.*, by forming too low an estimate of people's usual motives.

7. **Privy Council,** usually means "the sovereign's permanent body of advisers." Here it is used to imply the power of sharing the thoughts of great men, expressed in books, without seeing the authors in person.

8. **Ephemeral,** is derived from the Greek and literally means "for a day."

10. **That bit is his book,** or his piece of art. In the note to these words Ruskin refers to his book called "Queen of the Air," under which title he alludes to the Greek goddess Athene, and the attributes which were assigned to her in respect of

air, earth, and the human heart. Under this third head he maintains (section 106) that "the foundation of art is in moral character"; and that "great art is the expression, by an art-gift, of a pure soul."

11. **Entrée**; "right of admission" (French).

12. **Those Elysian gates**: *i.e.*, that lead to "this court of the past"; in other words, the power of appreciating and enjoying the writings of dead authors. In Greek and Roman mythology the Elysian fields were the abode of the blessed who had left the earth. By early Greek writers they were placed in the far West; but Virgil represents them as part of the infernal regions, the entrance to the whole of which was guarded by the three-headed dog Cerberus.

Portières: "gateways" (French).

Faubourg St. Germain: here used as a type of exclusive aristocratic society. It is now included within the ramparts of Paris, but was formerly a suburb, and a favourite place of residence of the French nobility.

15. **The British Museum** (London), is

famous for its library, as well as its antiquarian and other collections.

Canaille : properly, "rabble," and so here used for "low origin" (French).

Noblesse : "nobility," "peerage" (French).

16. **Groundlion** : "chamæleon." The word chamæleon, which is originally Greek, means literally "on-the-ground lion."

17. **Biblos, biblion**. "Biblos" in Greek means simply "a book," and "biblion" "a little book." "The Bible" according to derivation is simply "the book."

On any wayside ; choked. These particular forms of expression are borrowed by Ruskin from the parable of "The Sower" (Matthew xiii. 4, 7); in which the seed sown "by the wayside," failing to penetrate, is devoured by the birds, and that sown among thorns is "choked."

18. **Damno** : literally, "I cause or adjudge loss to," from "damnum," "loss." The Greek "krino" (κρίνω) means "I judge," and "katakrino" (κατακρίνω) "I judge unfavourably" or "condemn." "Condemn," from Latin "condemno," is really a stronger word than "damno," as the prefix "con" adds

the force of “thoroughly”; but in ordinary English the force of the two words “damn” and “condemn” has got reversed. The Greek verb translated in the Authorised Version by “damned” in the quotation “He that believeth not shall be damned” (Mark xvi. 16), is the same (*κατακρίνω*) that is translated in the quotations from Hebrews xi. and John viii. by “condemned” and “condemn.”

Ecclesia: properly “a calling out,” was, as a concrete term, applied to any public assembly; and especially, in classical times, to the Popular Assembly at Athens. On the introduction of Christianity it became used by Christians to denote the gathering of members of the Christian Church, and was then applied to the “Church” itself; in which sense being adopted in the languages of most European nations, it has, Ruskin means to say, become the keynote to all those controversies that have arisen in Europe on the question of “The True Church.”

Priest. This word is simply a contraction of the Greek word “presbuteros,” meaning

"elder." Cp. Milton's sonnet on the "New Forcers of Conscience under the Long Parliament"

"New Presbyter is but Old Priest writ large."

19. **Max Müller's lectures:** *i.e.*, "On the Science of Language." Max Müller, who is of German extraction, has for many years been Professor of Comparative Philology at Oxford, and is distinguished for numerous works on philology and translations from Oriental literature.

20. **Lycidas:** Milton's pastoral poem on the death of his fellow-collegian, Edward King, who was drowned when crossing from Chester to Ireland. The name Lycidas, under which he mourns him, is that of a shepherd mentioned in Virgil's Eclogues. The lines here quoted are 108 to 129 of the poem. It will be observed that the clergy throughout are represented under the guise of shepherds, to suit the pastoral form. Edward King was preparing for the ministry of the Church, and St. Peter, the "pilot of the Galilean lake," is depicted as coming to add his lament for

his loss, and express his regret that it had not been some of the unworthy clergy instead. The student is recommended to read the whole poem.

Before proceeding to Ruskin's explanation, the following points may be noticed in the lines quoted:—St. Peter is called "the pilot of the Galilean lake" (line 2), as having owned a fishing boat on the Sea (or Lake) of Galilee; "metals twain" (line 3), "two metals"; "amain" (line 4) "with force"; "mitred" (line 5), "wearing the mitre or bishop's cap"; "stern bespake," "spoke out sternly"—(the modern meaning of "bespake" is to "engage beforehand"); "swain" (line 6), "rustic" (still keeping up the style of shepherd); "enow" (line 7) an old form, generally used as the plural of "enough"; "fold" (line 8), "sheep-fold"; "shove" (line 11), now used only colloquially; "recks" (line 15) old impersonal use for modern "what do they reckon" or "care"; "are sped," "have succeeded"; "list" (line 16), "like" or "choose"; "lean and flashy," "unsatisfying and having mere outward show"; "songs," "sermons" or "discourses";

"grate" (line 17), "sound harshly"; "scrannel" (line 18), "meagre"; "pipes of straw," "pan-pipes" (the usual musical instrument of Greek shepherds); "draw" (line 20), "breathe"; "grim wolf" (line 22), under this name Milton refers to the Church of Rome; "privy," "secret"; "apace" (line 23), "quickly"; "and nothing said," *i.e.*, without any objection being raised by those who might do so.

Episcopal: "belonging to a bishop." The word "bishop" is a contraction of the Greek word "episcopos," which means properly "overseer."

The power of the keys claimed by the Bishop of Rome: on the ground that the Bishops (or Popes) of Rome are the successors of St. Peter, to whom Christ gave the "power of the keys." In Matthew xvi. 18, 19, Christ says, "I say also unto thee, that thou art Peter, and upon this rock I will build my church; and the gates of hell shall not prevail against it. And I will give unto thee the keys of the kingdom of heaven: and whatsoever thou shalt bind on earth shall be bound in heaven: and

whatsoever thou shalt loose on earth, shall be loosed in heaven."

21. **Lords . . . flock**: the expressions are taken from 1 Peter v. 3, where the elders are exhorted to feed the flock of God "neither as being lords over God's heritage, but being ensamples to the flock."

22. **A broken metaphor**: the same as what is usually called a "mixed metaphor." "Blind" means "deprived of sight," and therefore is apparently an unsuitable epithet to apply to "mouths."

A person who sees: see note on "episcopal" (section 20).

A person who feeds: Latin "pastor," a feeder or shepherd, from "pasco," "I feed."

Salisbury steeple: the spire of Salisbury Cathedral—noted for its height.

But that's not our idea of a bishop: Ruskin refers in the note to his "Time and Tide," consisting of "Twenty-five Letters to a Working Man on the Laws of Work." In the 13th Letter he alludes to this section of "Sesame and Lilies," and explains that he means precisely and literally what he

here says, "namely, that a bishop's duty being to watch over the souls of his people, and *give* account of every one of these, it becomes practically necessary for him first to *get* some account of their bodies."

23. **Spirit**: Latin "spiritus," "breath." The Greek word referred to by Ruskin is *pneuma* (πνεῦμα) "breath," translated, as he says, in John iii. 8, by "wind" in the first part of the verse—"The wind bloweth where it listeth," and by "Spirit" in the last part—"So is every one that is born of the *Spirit*."

Crelinous: "idiotic." The term "crétin" (Swiss French—a doublet of the French Chrétien) is specially applied to a race of deformed idiots, found in the Alps.

By word instead of act. This is the correct reading. Many copies of the smaller edition have a misprint here: viz., "work" instead of "word."

Clouds, these, without water: the phrase is taken from the description of false teachers in Jude 12, "Clouds they are without water, carried about of winds."

24. **Milton and Dante**: Ruskin considers

Dante as a poet generally superior to Milton.
(Compare Third Lecture, section 3.)

Dante: Dante Alighieri, the greatest Italian poet, was born at Florence in 1265. He became one of the chief magistrates of his native city, but taking the weaker side (that of the Bianchi), in the party struggles that were then dividing the city between the two factions of Bianchi and Neri, was banished, and had his property confiscated. During his exile he wrote his great poem "La Divina Commedia," "The Divine Comedy." Dante gave it the name of Comedy, not because its incidents were comic—indeed many of them are painfully tragic—but following the definition of Aristotle that a comedy is a poem which, although it may have a sad beginning, has a happy ending. At this time Italian was so little a literary language, that it seemed presumptuous for any writer to attempt a great composition in the native tongue; but Dante's work made it the literary language of Italy. The poem consists of three parts, "L'Inferno" (Hell), "Il Purgatorio" (Purgatory), and "Il Paradiso" (Paradise);

44. COMPANION TO JOHN RUSKIN'S

and Dante represents himself in a vision as conducted by Virgil through the two former, and first by Beatrice and then by St. Bernard through the latter.

He supposes . . . the two keys: the description is found in "Purgatorio," canto ix. The three steps are confession, contrition, and satisfaction, and lead to the gate of Purgatory, where sin is cleansed by pain. The gold key has been explained as representing the power given to the ministers of the Church to absolve sinners, and the silver the knowledge requisite for these ministers.

Have taken away . . . themselves: quoted from Luke xi. 52, where Christ applies the words to the Jewish lawyers.

He that watereth . . . himself: quoted from Proverbs xi. 25.

The rock-apostle: *i.e.*, St. Peter. "Petra" is the Greek word for "a rock." See the quotation from St. Matthew in section 20.

Take him . . . out: a quotation somewhat varied from the words in Matthew xxii. 13, in the parable of the king who made a marriage feast for his son.

25. **To mix the music . . . doubts:** quoted

from the poem "To Rhea," by the American essayist, R. W. Emerson. He mentions among the best gifts of a god to a mortal whom he loves, that

"He mixes music with her thoughts,
And saddens her with heavenly doubts."

This writer : *i.e.*, Milton.

Have you ever balanced . . . Cranmer : *i.e.*, compared Shakespeare's representation of the religious hypocrisy and mock humility of Richard, when (in Act iii., sc. 7) he enters between two bishops, with a prayer-book in his hand, and pretends to feel the strongest objection to accepting the crown, with that of the true humility and confidence in his own rectitude displayed by Archbishop Cranmer in "Henry VIII.," Act v., sc. 1 and 2.

The description of St. Francis and St. Dominic : in Dante's "Paradiso," cantos xi. and xii. The description of St. Francis, the founder of the Franciscan friars, is put into the mouth of Thomas Aquinas, the great Italian schoolman, called the "Angelic Doctor" (1227-1274), and that of St.

Dominic, the founder of the Dominicans, into the mouth of Cardinal Buonaventura (1221-1274), General of the Franciscan order, both of whom Dante represents himself as seeing in Paradise.

Him who made Virgil wonder to gaze upon him : the Jewish High Priest, Caiaphas, in the place of punishment for hypocrites, fastened to a cross in such a position that each passer-by trampled on him. (Dante, "Inferno," canto xxiii.)

" I noticed then
How Virgil gazed with wonder upon him,
Thus abjectly extended on the cross
In banishment eternal."

—(Cary's Translation.)

Disteso, tanto vilmente, nell' eterno esilio : "stretched (on the cross) so abjectly in eternal banishment."

Him whom Dante stood beside : Pope Nicholas III. (died 1281) in the place of punishment for simony, fixed head downwards in the soil, with the soles of his feet burning ("Inferno," canto xix.)

"There stood I like the friar that doth shrive
A wretch for murder doomed."

—(Cary's Translation.)

Come 'l frate che confessa lo perfido assassin :
“as the friar who receives the confession of
the treacherous assassin.”

Articles : “definite statements of belief.”

26. Brakes : “briers.”

Break up . . . thorns : quoted from Jere-
miah iv. 3.

27. Passion : from the Latin “patior,” “I
suffer” or “experience.”

Sensation : from the Latin “senso,” fre-
quentative of “sentio,” “I feel” (in almost
all the senses of the English “feel.”

28. Mimosa ; “the sensitive plant” (botani-
cal name, “mimosa pudica” or “mimosa
sensitiva”). What is known as the mimosa
in South Africa is an allied plant, but does
not exhibit the property here referred to of
curling up its leaves when touched.

29. The golden balls of heaven : the stars.

The angels desire to look unto : quoted from
1 Peter i. 12.

Catastrophe ; “turning-point” or “crisis”
that brings about the conclusion. (See Note
on section 57 in next Lecture.)

Junketings ; “private feastings.”

Noble nations murdered, man by man :

referring, doubtless, to the suppression of the Polish revolt by Russia in the year in which this Lecture was delivered (1864).

30. Its own children . . . a day : *i.e.*, in the American Civil War between the Northern and Southern States, that began in 1861.

Effect . . . cotton : the English cotton manufacture depended on the Southern States of America for the supply of raw cotton; and when their ports were blockaded by the Northern vessels, this supply was stopped, and the English cotton operatives thrown out of employment.

Under circumstances . . . control : *i.e.*, as they say. Alluding probably to a great bank failure at this time.

With a by your leave : *i.e.*, with no more serious consequences to themselves than having to make a polite excuse.

Men who have . . . cannon's mouth : referring to the opium trade with China, which supplied a large part of the Indian revenue, but was objected to by the Chinese. The opposition of China was forcibly quelled by the English going to war with her in 1840, and again in 1856.

Sixpence a life extra per week to its landlords : *i.e.*, by making no improvements the landlords save expenditure, and so practically increase their rent.

Piously to save . . . murderers : *i.e.*, in the proposals to abolish capital punishment.

Clod-pate Othello ; “dull-headed rustic who acts like Othello.” “The clod-pate Othello,” as just before the “unhappy crazed boy,” as well as the “sending poor little boys to jail for stealing six walnuts,” and the “couple of months weighing evidence” of “a single murder” above, are references to various incidents of the time. Ruskin, as he directly states in section 36, was in the habit of keeping newspaper cuttings relating to current events.

Perplexed i' the extreme : as Othello, just before he stabbed himself, said that he had been about his wife, Desdemona, previous to smothering her. (Shakespeare, Othello, Act v., Scene 2.)

Sending a minister . . . spring : again referring to the Russian suppression of the Polish rebellion. (See end of section 29.)

The love of money to be the root of all

evil: 1 Tim. vi. 10; "the love of money is the root of all evil."

31. **Ring true**: metaphor from the sound of good metal.

The good Samaritan: Luke x. 30-35.

Scorpion whips: 1 Kings xii. 11 and 14. "My father chastised you with whips, but I will chastise you with scorpions."

32. **Pinched their stomachs and bared their backs**: *i.e.*, stinted themselves in food and clothing.

Munching; "eating," referring to "foolish men" and "public dinners"; "sparkling," referring to "foolish women" with their "bracelets."

Multipliable barley loaves: *i.e.*, books which inspire fresh thoughts each time they are read, as if they were really turned into more books, like the "five barley loaves" in Christ's miracle of feeding the five thousand. (John vi. 9.)

33. **Resolve another nebula**: *i.e.*, distinguish the various stars that make up the misty appearances in the sky known as *nebulæ*.

Negation of such discovery; "failure to make such discovery."

One, unique . . . species, *i.e.*, the archæopteryx (an extinct bird).

Professor Owen: a distinguished English naturalist; superintendent of the Natural History Department of the British Museum from 1856 to 1883.

34. Ludgate apprentices: *i.e.*, London apprentices of old time near the “Ludgate” of the City of London, from which the modern street “Ludgate Hill” derives its name.

Bronzed: “bronze-coloured.”

In Venice . . . containing them. At the Congress of Vienna (1814) Venice and its territory was assigned to Austria. She revolted and was reconquered in 1848, after the siege here referred to. Ruskin elsewhere mentions that, on his visit to Venice in 1851, he saw still hanging in shreds the paintings of Tintoretto, torn by the Austrian shot. (Venice became part of the United Kingdom of Italy in 1866.)

35. Falls of Schaffhausen: a picturesque cataract of the Rhine, three miles from the town of Schaffhausen in Switzerland.

Lucerne: in Switzerland.

Tell's Chapel: on the shore of Lake Lucerne, in memory of William Tell, the great Swiss patriot.

Clarens: a village on the eastern shore of the Lake of Geneva.

Bellowing fire: *i.e.*, of ironworks, factories, etc.

Trampled coal ashes into: *i.e.*, from the fires.

Soaped poles. In one of his Oxford Lectures (1884), Ruskin remarks on "the total absence from the papers of the Alpine Club of the smallest expression of any human interest in anything they see in Switzerland, except the soaped poles they want to get to the top of."

Red with cutaneous eruption of conceit: "so flushed with conceit as to look as if you had a skin eruption on your faces." "Vuluble with convulsive hiccough of self-satisfaction;" "so anxious to talk about your holiday doings which have made you so satisfied with yourselves that your words rush out in jerks as though you were hiccoughing."

Chamouni: a valley and village in the Alps, north of Mont Blanc.

36. **This year** (1867): most copies have this date here; but it should be 1864.

Translator of boots; “maker of fresh boots out of old ones.”

Note on § 36. **This abbreviation . . . remember**: the abbreviation is “the stones” for “having to break stones,” and the passage referred to is in Christ’s Sermon on the Mount (Matthew vii. 9): “What man is there of you, whom, if his son ask bread, will he give him a stone?”

Salons; “reception rooms” (French).

Princess Metternich and Madame Drouyn de Lhuys: *i.e.*, as representatives of the highest society in Paris. Prince Metternich, who died in 1859, had been a celebrated Austrian diplomatist; M. Drouyn de Lhuys was a French statesman.

Chaine diabolique—cancan d'enfer: literally “diabolical chain and cancan (a loose kind of dance) of hell.” (French.)

Morning service: Ruskin says, with bitter sarcasm, that this was their morning service, quoting from Milton’s “Lycidas”: “Ere the fresh (in the original ‘high’) lawns appeared Under the opening eyelids of the morn.”

37. **Peculation**; "appropriation," or, in plain words, "theft." Ruskin implies that public money has often been appropriated by those who afterwards obtain Government pensions.

Lewd, now generally means "licentious" or "dissolute"; here, perhaps rather, "gross" or "ignorant" (its original sense).

Satanellas, Roberts, Faustus: three operas, in all of which Satanic agency is employed. *Satanella* is the work of the English composer, Balfe; *Robert le Diable*, of Meyerbeer, a German of Jewish extraction; and *Faust*, of the French composer, Gounod.

Traceried: *i.e.*, with stone carvings, as in many churches.

Dio: Italian for "God."

Draw back the hem of our robes: as if the slightest touch, even of our clothing, would be a contamination. Compare for the expression, Matthew ix. 20, 21, of the woman who was healed by touching "the hem" of Christ's garment.

The property man: *i.e.*, the man at a theatre who has charge of the properties, that is,

the various things proper to, or required for, the performance.

Carburetted hydrogen ghost: Ruskin considers the accompaniments of worship that he has mentioned above unnecessary and unreal, and so likens them to the illusory appearance of a ghost caused by vivid reflection from a mirror produced by some strong illuminating agent, like carburetted hydrogen gas. ("Pepper's Ghost" was making a sensation at the Polytechnic Institution in London, 1864.) "Give up your . . . ghost" is a pun on the two senses of "ghost."

Lazarus at the door-step: in Christ's parable of the rich man and Lazarus (Luke xvi. 20).

Note 2 to § 37. **The bread of affliction and the water of affliction:** quotation from 1 Kings xxii. 27.

Isaiah was ordered . . . house: Isaiah lviii. 1, 4, and 7.

38. **Vial;** "small bottle"—(*i.e.*, of some chemical preparation).

39. **The idolatrous Jews . . . walls:** described in Ezekiel viii. 7–12.

40. **Chalmers:** Dr. Thomas Chalmers, a distinguished Scottish divine (1780–1847).

41. **Kirkby Lonsdale churchyard**: in Westmoreland. The artist referred to is Turner.

Incantation; "charm," "magical password."

Hades: properly "the unseen world." The Revised Version of the Bible has substituted this for "hell" in many passages. In Greek mythology Hades was the god of the Lower Regions.

Art thou also . . . us: quoted from Isaiah xiv. 10, where the words are addressed to the King of Babylon.

Undimmed, unshaken: *i.e.*, having still full lustre, and showing full sovereignty.

42. **That old Scythian custom**: recorded by the Greek historian Herodotus, Book IV., chap. 73. Scythia, in Herodotus, comprises what is now the southern part of Russia.

The ice of Caina: Caina, in Dante's "Inferno," canto xxxiv., is the place of punishment assigned to betrayers of benefactors. There they are firmly embedded in a great lake of ice.

Living peace: the Greek quotation in the note is part of Romans viii. 6, "to be spiritually minded" (or, more literally, "the mind of the spirit") is "life and peace."

Elsewhere : *i.e.*, in section 122 of his work called “*Munera Pulveris*” (Gifts of the Dust) being six essays on the Elements of Political Economy, of which the main subject is the proper collection and distribution of wealth.

Harness ; “trappings.”

43. **Achilles :** the mightiest of the Greek heroes at the Siege of Troy. He applies the epithet “people-eating” (*δημοβόρος*) to Agamemnon, the Greek commander-in-chief. (Homer, *Iliad*, Book I., line 231.)

“**Il gran rifiuto**” ; “the great refusal.” (Dante, “*Inferno*,” canto iii.) The first group that Dante represents himself as seeing after his entering Hell consists of those

“who lived
Without or praise or blame,”

among them he recognised the shade of him

“who to base fear
Yielding, abjured his high estate,”

or, more literally, made “the great refusal.” This is generally understood of Pope Celestine V., who abdicated the papal power in 1294 ; but others have maintained that it

refers to the young man who, when told by Christ to sell his property and follow Him, "went away sorrowful, for he had great possessions" (Matt. xix. 21, 22).

44. **Trent, Rhine**: the rivers so named. Rivers at times change their course.

Cantel; "a slice" (of land).

Go . . . cometh: quoted from the words of the centurion (Matthew viii. 9), when he gave reasons for asking Christ "to speak the word only," and so heal his servant.

45. "**Do and teach**": taken from Christ's words in Matthew v. 19. "Whosoever shall do and teach them (the commandments) shall be called great in the kingdom of heaven."

Broidered robe . . . gathered: *i.e.*, broidered robes by the Moth-Kings; helm and sword by the Rust-Kings; and jewels and gold by the Robber-Kings.

A fourth kind of treasure: *i.e.*, Wisdom. Compare for the description here Job xxviii. 12-19.

Athena's shuttle: the goddess Athena was a patroness of the Arts, and was herself

skilful in weaving. Compare the story of Arachne, who, challenging her to a contest of skill in this art, was defeated and changed into a spider.

By Vulcanian force: Vulcan, in Roman mythology, was the god of fire, and a marvellous worker in metal.

Delphian cliffs: Delphi was situated on a steep slope of Mount Parnassus in Phocis, north of the Corinthian Gulf. It was celebrated for the oracle of Apollo, the Sun-god, who was also the god of Music and Literature.

Deep-pictured . . . Thought: the deep-pictured tissue (material woven in deep designs), impenetrable armour, and potable gold (gold that may be imbibed—Latin, *poto*, I drink), are connected with the “broidered robes” above; and are assigned respectively to the three deities just referred to, who are now called angels or messengers—Athena of Conduct, Vulcan of Toil, and Apollo of Thought. (“Potable gold” was a term used in alchemy to denote gold dissolved in *aqua regia*, i.e., nitro-hydrochloric acid, thus forming, as some supposed, the

"elixir of life" which should prevent decay and death.)

The path . . . seen: quoted from Job xxviii. 7; one of the verses leading up to the description of wisdom referred to above, in speaking of the "fourth kind of treasure."

47. **The only book . . . mine:** viz., "Unto this Last." Compare Ruskin's account of it on the last page of Preface.

Maximum; "greatest extent."

France and England: there was a good deal of suspicion and jealousy between France and England at various times during the reign of Napoleon III. (1852-1870), and there were rumours more than once of a projected invasion of England by the French.

Half thorns and half aspen leaves: the thorns, from their sharpness, representing causes of offence; and the aspen leaves, from their constant quivering, feelings of alarm.

Capitalists: "people possessing large sums of money for investment."

50. **Tonic;** "medicine to promote healthy action in the body."

Constitution ; “ system of government.”

Dropsical : keeping up the simile of the human body. Dropsy causes swelling and general flabbiness and weakness.

Its corn laws repealed for it : that is, the duty taken off corn. The repeal of the corn laws was carried in 1846, when Sir Robert Peel was Prime Minister.

That old . . . robbers : this explains why Ruskin gave the name Sesame to this lecture. In the tale of “ Ali Baba and the Forty Thieves,” in the collection of stories called the “ Arabian Nights,” the words “ Open Sesame ” are the charm that cause the doors of the robbers’ cave to fly open. For “ Sesame ” see note on the motto at the beginning of this lecture.

Note to § 30. Strengthen its crooked spine : *i.e.*, grow straight.

A bye one : *i.e.*, “ a side issue,” as it is called ; that is, not the principal question.

Inexorable ; literally “ not to be prayed off,” here means “ not to be got rid of.”

Azure-blooded ; “ blue-blooded ” : the blood of families of high birth is supposed to be bluer than that of others. Really the fact

is that manual labour and more exposed conditions of life tend to thicken the skin, and so to make the veins beneath less visible.

After the manner of weasels: which suck the blood of their victims.

Clowns: "rustics."

LECTURE II.

LILIES

Motto. **Septuagint:** the Greek translation of the Old Testament made at Alexandria, about 280 B.C., by seventy (or seventy-two) translators. Hence the name, from Latin “Septuaginta,” “seventy.”

51. **The likeness of a kingly crown have on:** part of Milton’s description of the shadowy figure of Death, in *Paradise Lost*, book II., line 673.

“The other shape,
If shape it might be called that shape had none
Distinguishable in member, joint, or limb,
Or substance might be called that shadow seemed,
For each seemed either; black it stood as night,
Fierce as ten furies, terrible as hell,
And shook a dreadful dart; what seemed his head
The likeness of a kingly crown had on.”

53. **Queens’ Gardens.** This section states the scope of the Second Lecture; and,

taken in connection with the motto at the beginning of the Lecture, explains the title. The Queens' Gardens, in which the lily, emblem of purity, is cultivated, signify the pure influence that woman may wield both at home and in the world.

56. Entirely heroic: *i.e.*, exhibiting no mean traits in his character.

The slight sketch of Henry V. . . . stage: in the play of the same name. "Slight sketch," in allusion to his being represented by Shakespeare more particularly under the aspect of a warlike and patriotic king, rather than for the purpose of giving a deep insight into character; and with these traits, Ruskin implies, somewhat exaggerated to suit the tastes of the audience of the day.

Valentine: the lover of Silvia, banished by the machinations of his false friend Proteus.

Laboured; "more carefully written."

Othello: the Moor of Venice, in the play of the same name, who is led by the false charges of Iago to murder his wife Desdemona.

Coriolanus, Cæsar, Anthony . . . vanities:

“Flawed,” “imperfect,” with some “flaw” in it. The “vanity” of Coriolanus, in the play which derives its name from him, leads him to scorn the people, and then to lead the Volscians against his country, to gratify his self-esteem: the “vanity” of Cæsar, in the play of “Julius Cæsar,” makes him give offence to those about him, and then forbids him to notice the warnings that would have frustrated the plot to murder him; and the “vanity” of Antony, in the play of “Antony and Cleopatra,” makes him surround himself with the pomp of eastern princes, and believe he is strong enough to emerge at any time from the luxury and effeminacy of his life in Egypt, to crush his rival Octavius.

Hamlet is . . . indolent, . . . speculative. In the play of “Hamlet,” Hamlet thus keeps putting off the time for action until it is too late, and he himself falls a victim to his uncle’s treachery.

Romeo: in “Romeo and Juliet.” The result of his impatience is referred to in the next section.

The Merchant of Venice: Antonio, the

"Merchant of Venice," instead of taking any active measures to meet his difficulties when he hears of the loss of his ships, allows matters to take their course; and, but for Portia, would have paid the forfeit of his life to Shylock, in accordance with the strange bond he had entered into to secure a loan for his friend Bassanio, to enable him to marry Portia.

Kent: the Earl of Kent, Lear's faithful adviser and attendant.

Orlando: Sir Rowland de Boys' youngest son in "As You Like It"; who, driven from home by the ill-treatment of his eldest brother Oliver, finds refuge in the forest with the banished Duke.

Cordelia: King Lear's youngest and only faithful daughter.

Desdemona: the wife of Othello. (See above.)

Isabella: sister of Claudio, in "Measure for Measure."

Hermione: wife of Leontes, King of Sicily, in "The Winter's Tale."

Imogen: daughter of Cymbeline, King of Britain, in the play of "Cymbeline."

Queen Catherine (of Aragon): wife of King Henry the Eighth.

Perdita: daughter of Leontes and Hermione, in "The Winter's Tale."

Sylvia: in "The Two Gentlemen of Verona." (See above.)

Viola: sister of Sebastian, in "Twelfth Night."

Rosalind: daughter of the banished Duke, beloved by Orlando, in "As You Like It."

Helena: wife of Bertram, Count of Roussillon, in "All's Well that Ends Well."

Virgilia: wife of Coriolanus.

57. Catastrophe: the word is borrowed from the Greek ("katastrophe") meaning (1) an over-turning, (2) a sudden turn, and so conclusion or end, and then (3) specially of a play, the turn in the plot that brings about the conclusion, and so, the conclusion itself, particularly when it is of a tragic character. In English it is used in this last meaning; and also generally to signify a "turning-point" in events, *i.e.*, "crisis," or "calamity." In section 29 we had "the course and catastrophe of an idle tale."

The catastrophe of King Lear, is his madness and death.

His one true daughter: Cordelia.

The others: Goneril and Regan.

Emilia: the wife of Iago, who, testifying against her husband's treachery, is killed by him.

Oh! murderous coxcomb . . . wife: Emilia's words just before her own death, in reference to Othello and his murder of Desdemona (Act v. sc. 2). "Coxcomb" means "fool," because the professional fool or jester in old times used to wear a cap in shape and colour like a cock's comb.

The wise . . . husband: her stratagem in taking a draught that gave her the appearance of death, to avoid marrying Paris, and to secure escape with Romeo; and Romeo's impatience, that made him, imagining her to be really dead, poison himself at the tomb.

In The Winter's Tale . . . wives: in "The Winter's Tale," Leontes, through false suspicion of his wife Hermione, sends her to prison, and orders one of his lords to take her infant daughter and expose her in a

distant land. Hermione then is brought to trial, faints, and is supposed to be dead. Afterwards Leontes repents deeply of his injustice, and finally recovers his wife, who was not dead, and his daughter, who had been brought up by a shepherd.

In "Cymbeline," Posthumus, the banished husband of the Princess Imogen, by foolishly making a wager with the Italian Iachimo on his wife's constancy, causes Iachimo to use every effort to undermine it. Failing to do this, he succeeds in deceiving Posthumus, who then, sending for her under a false pretence, orders his servant Pisanio to kill her. Pisanio relenting, she disguises herself as a boy, and finds refuge in a hunter's cave. This is occupied by an old man and two youths, who afterwards turn out to be a banished lord of Cymbeline's court, and Cymbeline's two sons, who had been stolen in infancy; and, finally, Imogen is restored to the repentant Posthumus, and Cymbeline regains his lost sons.

In *Measure for Measure* . . . woman: the judge is Angelo, the duke's deputy; the brother Claudio, who is willing to sacrifice

his sister's honour to save his own life; the sister the Isabella mentioned in the list at the end of section 56.

In Coriolanus . . . his country: his mother is Volumnia; her counsel, that he should show some compliance to the irritated Roman mob; her prayer, that he will not persist in leading the Volscians against Rome. Her prayer prevails; but Coriolanus falls a victim to a conspiracy formed by the Volscian general Aufidius.

Julia: in love with Proteus, in "The Two Gentlemen of Verona."

Helena: in "All's Well that Ends Well." The careless youth is her husband Bertram.

Hero: the daughter of Leonato, governor of Messina, in "Much Ado about Nothing." Her patience was shown under the false charges brought against her by Claudio, at the very time that the marriage ceremony was to take place, Claudio having been deceived by Borachio, at the instigation of his enemy Don John.

Beatrice: Leonato's niece in the same play, who at first despises Benedick, a lord of Padua, as a shallow fop, while Benedick, who

intends never to marry, thinks her forward and petulant. Don Pedro, prince of Arragon, Leonato, Claudio, and Hero amuse themselves by plotting to make the two fall in love with each other; and their stratagem meets with full success.

The “unlessoned girl”: part of Portia’s description of herself (in “Merchant of Venice,” Act iii. sc. 2) to Bassanio, when he has chosen the casket that gives her to him to wife.

Who appears . . . thought: when, in the disguise of an advocate, she solves the difficulty that baffles all those present at Antonio’s trial, and saves him from the vindictiveness of the Jew Shylock.

Ophelia: who, though beloved by Hamlet, believes in his feigned madness, and fails to understand his character. The death of her father Polonius, whom Hamlet stabbed through the arras, behind which he had placed himself to overhear the conversation between Hamlet and the Queen, leads to her loss of reason, and thus indirectly to her death by drowning.

Lady Macbeth: the wife of Macbeth, who

endeavours to secure the crown of Scotland for her husband by murder and treachery.

Regan and Goneril: the two wicked daughters of Lear, who, after their deep protestations of affection, drove him mad by their cruel treatment.

59. **Merely romantic prose writings:** those which, however interesting as tales or romances, are not so directly studies of character, derived from experience, as his distinctly Scotch novels. The history of the words "romance" and "romantic" is worth noticing. They are derived from the Latin "Romanus," meaning "Roman," and so, applied to language and literature, "Latin." But the term came to be applied especially to corrupt or vulgar Latin, as distinguished from the literary speech: then to any language derived from the Latin, in which sense we constantly speak of the "Romance Languages," *i.e.*, French, Italian, Spanish, &c. Then it came to be used for the early compositions in those languages, which were originally metrical, and afterwards also in prose, and dealt for the most part with marvellous adventures of knightly heroes.

Hence, on the one hand, the term “romantic” came to be used of the drama, to distinguish plays which, like Shakespeare’s, were not based on classical models, from the “classical,” which followed closely the Greek and Latin classical dramatists: and on the other hand, “romance,” with the adjective “romantic,” came to be applied generally to a work of fiction, especially if it described marvellous and thrilling adventures. Then “romantic” is used in the still wider sense of “fanciful,” and “romance” (as a verb) “to make statements of fancy rather than fact.” Note that Ruskin here qualifies “romantic” by “merely”; not implying, that is, that the “Studies from Scottish Life” were not romantic. Under the head of “merely romantic” he would refer to such novels as “Ivanhoe,” “Quentin Durward,” and “Kenilworth.”

Dandie Dinmont: called “The Fighting Dinmont of Liddesdale”: a border farmer, in the novel of “Guy Mannering.”

Rob Roy: “Rob Roy McGregor,” a sort of Scotch “Robin Hood,” in the novel called “Rob Roy.”

Claverhouse : John Graham of Claverhouse, Viscount Dundee, the "Bonnie Dundee" of the song; treated as a hero by Scott, in the novel of "Old Mortality," but a byword for cruelty among the Covenanters.

Ellen Douglas : the "Lady of the Lake"; daughter of Archibald Douglas, Earl of Angus, in the poem of "The Lady of the Lake."

Flora MacIvor : the brave sister of Fergus MacIvor, in the novel of "Waverley."

Rose Bradwardine : daughter of Baron Bradwardine, in the same novel. She marries the hero of the story, Captain Edward Waverley.

Catherine Seyton : daughter of Lord Seyton, and maid of honour at the court of Mary, Queen of Scots, in "The Abbot."

Diana Vernon : niece of Sir Hildebrand Osbaldistone, and heroine of the novel "Rob Roy." She marries her cousin, Frank Osbaldistone.

Lilias Redgauntlet : sister of Sir Arthur Redgauntlet, in the novel of "Redgauntlet."

Alice Bridgenorth : daughter of Major Bridgenorth, and heroine of the novel "Peveril of the Peak."

Alice Lee: daughter of the old forest head-ranger, Sir Henry Lee, in "Woodstock."

Jeannie Deans: sister of Effie Deans, and wife of the Presbyterian minister, Reuben Butler, in "The Heart of Mid-Lothian." She went to London to plead her sister's cause.

Note to § 59. **Redgauntlet**: Sir Edward Hugh Redgauntlet, the Jacobite conspirator in the novel of "Redgauntlet."

Edward Glendinning: younger son of Simon and Elspeth Glendinning, in "The Monastery."

This courtesy to England and her soldiers: *i.e.*, that of making these "perfect" characters English instead of Scotch.

Colonel Gardiner: the colonel of Captain Waverley's regiment.

Colonel Talbot: a friend of Waverley's.

Colonel Mannering: *i.e.*, Guy Mannering, the hero of the novel of that name.

60. **Dante's great poem**: *i.e.*, "La Divina Commedia." (See note on section 24.)

His dead lady: Beatrice, to whom Dante became attached when they were both children, married Simon de Bardi, and died at the age of 24, before Dante's poem was written.

A knight of Pisa to his living lady: the knight of Pisa is supposed to have been Pannucio dal Bagno, who lived in the middle of the thirteenth century. The poem quoted from is the *Canzone* entitled, "Of his Change through Love," which is given in Rossetti's selections from early Italian poets, called "Dante and his Circle."

Dante Rossetti: Dante Gabriel Rossetti (1828-1882), born in London, was the son of the Italian poet and patriot, Gabriel Rossetti. He became a well-known artist and poet.

Avail; "profit" or "assistance."

Andromache: the wife of Hector, bravest of the Trojans, and mother of Astyanax (Homer's *Iliad*).

Cassandra: daughter of Priam and Hecuba, king and queen of Troy, gifted with the power of prophecy, but with the condition attached, through her having incurred the anger of Apollo, that no one should believe her. Accordingly, when she predicted the ruin of Troy, her countrymen treated her as mad. She is referred to but slightly in the *Iliad* and *Odyssey*; but is one of the

characters in the “Troades” of Euripides, and the “Agamemnon” of Æschylus.

61. Nausicaa: daughter of Alcinous, king of the mythical Phæacians, who conducts the shipwrecked Ulysses to the court of her father (Homer’s *Odyssey*).

Penelope: wife of Ulysses, in the *Odyssey*, noted for her patient and faithful waiting for her husband’s return from Troy to his island home of Ithaca.

Antigone: daughter of the unfortunate Œdipus, king of Thebes, and sister of Eteocles and Polynices. She faithfully attended her blinded father till his death at Colonus; and then, returning to Thebes, braved the anger of King Creon by performing the funeral rites for her brother Polynices in opposition to his command (Sophocles’ plays of “Œdipus at Colonus,” and “Antigone,” and Æschylus’ play of “The Seven against Thebes”).

Iphigenia: daughter of Agamemnon, commander-in-chief of the Greek army against Troy. The Greek fleet was detained by contrary winds at Aulis in Bœotia, owing to the anger of the goddess Artemis: and the

Greek seer Calchas declared that she would never allow it to proceed until Agamemnon sacrificed his daughter to her. He at last consented; but just as the sacrifice was about to be carried out, she was wafted away by the goddess, and was afterwards found by her brother Orestes as a priestess of Artemis in the Tauric Chersonese (modern Crimea). (Euripides' plays of "Iphigenia at Aulis," and "Iphigenia among the Tauri.")

Alcestis: wife of Admetus, king of Phæræ in Thessaly. Admetus had been promised to escape death, if, at the time he was fated to die, his father, mother, or wife would die for him. Alcestis did so; but was brought back by Hercules from the lower world (Euripides' play of "Alcestis").

62. **Legend of Good Women:** the poem in which Chaucer, to appease the god of Love, whom he represents as being angry with him for translating the "Romaunt of the Rose," gives an account

"Of wommen trewe in lovyng all hire lyf,"

that is, of women who have been faithful in love all their lives.

His fairy knights: *i.e.*, in "The Faerie Queene."

Una: the representative of Truth, and companion of the "Red Cross Knight" (Holiness), in Book I. of the poem.

Britomart: the maiden knight, representative of Chastity, in Book III. of the poem.

By one . . . educated: the lawgiver was Moses, brought up by Pharaoh's daughter (Exodus ii. 10).

Olive helm: the olive was sacred to Athena; and according to the legend had first been planted by her, as the gift most useful to mortals.

To faith in whom . . . virtue: this idea is worked out in Ruskin's "Queen of the Air," referred to in the note to section 10 of the First Lecture.

64. **In caprice:** *i.e.*, for a mere whim or fancy.

65. **Coventry Patmore:** born 1823. His best-known poem is the "Angel in the House," of which the first two parts were published in 1854 and 1856 respectively. He seems to have intended an elaborate poem on "Woman," but did not complete it;

although his "Faithful for Ever," afterwards changed to "Victories of Love," is similar in subject. The quotation here given is from the Prelude to canto vii. of Book I., Part I., of the "Angel in the House." It is, however, omitted in the last edition of the poem.

68. A vestal temple: "Vesta" was the "goddess of the hearth," and at Rome her priestesses, the vestal virgins, had to keep the sacred fire perpetually burning in her temple. They were always treated with the highest honour and respect.

Household gods: the Latin Penates; all those divinities, whether gods proper or deified spirits of ancestors, who were supposed to watch over each separate household; and, in a wider usage, over the state itself.

Rock in a weary land: probably quoted from Isaiah xxxii. 2, "the shadow of a great rock in a weary land."

The Pharos in a stormy sea: Pharos was a small island opposite Alexandria, on which a lofty tower was built by Ptolemy Philadelphus for a light-house, and hence the name came to be applied to light-houses generally.

Ceiled with cedar, and painted with vermilion: quoted from Jeremias xxii. 14.

69. **La donna è mobile**; "Woman is easily swayed" (Italian); the first words of a well-known song from Verdi's opera of "Rigoletto."

Qual pium' al vento; "as a feather in the wind" (Italian); the second line of the same song.

Variable as the shade . . . made: from the apostrophe to "Woman," in Scott's "Marmion," canto vi.:

"O woman! in our hours of ease,
Uncertain, coy, and hard to please,
And variable as the shade
By the light quivering aspen made;
When pain and anguish wring the brow,
A ministering angel thou."

70. **That poet . . . rightness**: *i.e.*, Wordsworth.

Three years she grew, &c.: Wordsworth did not give the poem beginning thus any title.

71. **A countenance . . . sweet**: from the poem, also without a title, beginning with "She was a phantom of delight." Tho

whole poem is worth quoting in connection with the subject of this lecture.

“She was a phantom of delight
 When first she gleamed upon my sight ;
 A lovely apparition, sent
 To be a moment's ornament ;
 Her eyes as stars of twilight fair ;
 Like twilight's, too, her dusky hair ;
 But all things else about her drawn
 From May-time and the cheerful dawn ;
 A dancing shape, an image gay,
 To haunt, to startle, and waylay.

I saw her upon nearer view,
 A spirit, yet a woman too :
 Her household motions light and free,
 And steps of virgin liberty ;
 A countenance in which did meet
 Sweet records, promises as sweet ;
 A creature not too bright or good
 For human nature's daily food ;
 For transient sorrows, simple wiles,
 Praise, blame, love, kisses, tears, and smiles.

And now I see with eye serene
 The very pulse of the machine ;
 A being breathing thoughtful breath,
 A traveller between life and death ;
 The reason firm, the temperate will,
 Endurance, foresight, strength, and skill ;
 A perfect woman, nobly planned,
 To warn, to comfort, and command ;
 And yet a spirit still, and bright
 With something of angelic light.”

72. **Valley of Humiliation**: through which Christian had to pass in Bunyan's "Pilgrim's Progress."

For all who are desolate and oppressed: quotation from the Litany, in the Prayer Book.

73. **Consecrated myrrh**: *i.e.*, of religious bitterness.

77. **Treatises on moral anatomy and chemistry**: those that try to dissect and analyse character and motives.

Thackeray: the great novelist.

78. **Narcissus**: the flower so named.

Her household motions . . . liberty: see the poem of Wordsworth's, quoted above.

81. **Dean of Christchurch or the Master of Trinity**: *i.e.*, the heads of the principal colleges at Oxford and Cambridge respectively.

82. **Domrémy**: the French village in which Joan of Arc was born.

Curé: French name for a parish priest.

Moorish temples of the Hindoos: *i.e.*, Mohammedan mosques in India of Moorish architecture.

That exercised: *i.e.*, "the abbots of which exercised."

84 COMPANION TO JOHN RUSKIN'S

Touraine: one of the old provinces of France.

German Diets: German legislative assemblies.

Note to 82. **Michelet**: a French historian (1798–1874).

De Quincey: a well-known English miscellaneous writer (1785–1859). His most popular work is, perhaps, "Confessions of an English Opium-eater."

83. **Sharp arrows of the mighty . . . coals of juniper**: quoted from Psalm cxx. 4.

84. **The other side of the Mersey**: that is, the other side of the river Mersey from Manchester, where this lecture was delivered.

Snowdon: the highest mountain in Wales.

Menai Straits: between Caernarvon and the Isle of Anglesea.

Mighty granite rock; of Holyhead, West of Anglesea.

Its red light: *i.e.*, of the lighthouse.

Parnassus: Mount Parnassus, above Delphi in Northern Greece; in Greek mythology one of the chief abodes of the god Apollo and the Muses.

Island of Ægina : in the Saronic gulf (now Gulf of Athens), opposite Attica.

Minerva : the Latin goddess identified with the Greek Athena.

85. Are scattered . . . shepherd : the expression is taken from Matthew ix. 36. "When He saw the multitudes, He was moved with compassion on them, because they fainted, and were scattered abroad, as sheep having no shepherd."

Inch-deep fonts : referring to the shallow water in a church font.

The sweet waters . . . land : with reference to the water that came forth when Moses struck the rock at God's command in Horeb (Exodus xvii. 6). The great Law-giver here seems to mean God himself.

An Unknown God : referring to Paul's finding an altar at Athens "To the Unknown God," Acts xvii. 23.

88. Lady means . . . laws. According to Skeat (Etymological Dictionary) the real meaning of "lord" is "loaf-keeper," from A.-S. *hláford*, "lord," which is probably a contraction of *hláf-weard*, "loaf-ward": and of "lady" is "loaf-kneader," from *hláf*,

“loaf,” and *dáege*, “a kneader.” Ruskin apparently derives Lord from A.-S. *lágu*, “law,” and “*weard*,” and lady from *hláf*, and *dugan*, “to serve.”

Known, as He . . . bread: (Luke xxiv. 30, 31, 35).

89. **Dominus—Domina:** the Latin words for “master” and “mistress,” derived from Latin *domus*, “a house.”

Correlative with: “corresponding to.”

90. **Rex et Regina—Roi et Reine:** Latin and French respectively for “King and Queen.” “Rex” and “Regina” are from the same root as Latin *rego*, “I make straight;” and the French words are derived from the Latin.

Myrtle crown: the myrtle was sacred to Venus, the goddess of Beauty.

The Prince of all Peace: Isaiah ix. 6, “His Name shall be called . . . the Prince of Peace.”

91. **Dei gratiâ:** “By the grace of God” (Queen, &c.). The regular inscription on English money is “Victoria, Dei gratiâ, Britanniæ Regina, Fidei Defensor, Indiæ Imperatrix,” or these words abbreviated; meaning “Victoria, by the Grace of God,

Queen of Britain, Defender of the Faith,
Empress of India.”

92. **With the shroud wrapped about his feet:**
i.e., hastening fast to the grave.

Chrysolite : a green precious stone.

Fringes : “edges,” “petals.”

93. **Her feet . . . rosy** : Tennyson’s
“Maud,” Part I., canto xii. verse 6.

“I know the way she went
Home with her maiden posy,
For her feet have touched the meadows
And left the daisies rosy.”

94. **Even the light . . . head** : from Scott’s
description of Ellen Douglas in the “Lady
of the Lake,” Canto I., stanza xviii.

“What though no rule of courtly grace
To measured mood had trained her pace,—
A foot more light, a step more true
Ne’er from the heath-flower dashed the dew ;
E’en the slight harebell raised its head
Elastic from her airy tread.”

Hyperbole ; “exaggeration.”

Knotted : because the segments of its body
look like “knots.”

Come, thou south . . . flow out : quoted
from Song of Solomon, iv. 16.

Florets; "small" or "puny flowers."

Dante's great Matilda: in "Purgatorio," Canto xxviii. to end, Dante represents himself as partly under the guidance of a lady whom he calls Matilda. He sees her at first on the opposite side of a stream called "Lethe," *i.e.*, "Forgetfulness," through which he is afterwards drawn by her. Commentators are divided on the question as to whom or what this Matilda represents.

Come into the garden . . . blown: Tennyson's "Maud," Part I., Canto xxii. verse 1. The whole verse runs thus:

"Come into the garden, Maud,
For the black bat, night, has flown;
Come into the garden, Maud,
I am here at the gate alone:
And the woodbine spices are wafted abroad,
And the musk of the roses blown."

The Larkspur . . . wait: verse 10 of the same canto runs thus:

"There has fallen a splendid tear
From the passion-flower at the gate,
She is coming, my dove, my dear;
She is coming, my life, my fate;

The red rose cries, 'She is near, she is near';
 And the white rose weeps, 'She is late';
 The larkspur listens, 'I hear, I hear';
 And the lily whispers, 'I wait.'"

95. **Madeleine**: *i.e.*, Mary Magdalene.

One waiting . . . gardener: *i.e.*, Christ
 (John xx. 15).

That old garden . . . set: the Garden of
 Eden (Genesis iii. 24).

Whether the vine . . . budded: Song of
 Solomon, vii. 12, "Let us see if the vine
 flourish . . . and the pomegranates bud
 forth."

Sanguine: "red" (the colour of the pome-
 granate seed).

Take us the foxes . . . vines: Song of
 Solomon, ii. 15.

Shall the foxes . . . head: Matthew viii.
 20, "The foxes have holes, and the birds
 of the air have nests; but the Son of Man
 hath not where to lay His head."

LECTURE III.

THE MYSTERY OF LIFE AND ITS ARTS

97. **I have had . . . their meaning:** see Introductory Note to the whole volume.

What is your life ? . . . away: quoted from James iv. 14.

98. **Man walketh . . . in vain:** quoted from Psalm xxxix. 7.

99. **The mist of Eden:** compare Genesis ii. 6, "There went up a mist from the earth, and watered the whole face of the earth."

Wells without water . . . for ever: quoted from 2 Peter ii. 17.

100. **Titian:** the great Italian painter (1477-1576); frequently referred to by Ruskin in his "Modern Painters," &c.

101. **The greatest painter, &c.:** of course

he refers here to Turner, whose art was originally the main subject of his largest work, and the one which first brought him into notice; viz., "Modern Painters."

Reynolds: Sir Joshua Reynolds (1723–1792) was President of the Royal Academy, and is looked upon as the head of the English school of portrait painters. (See also section 120.)

102. **With this strange excellence . . . vain:** In the last part of Vol. V. of "Modern Painters" Ruskin speaks of Turner's toleration, in his subjects for painting, of ugliness, dirt, and litter: which he puts down to his early surroundings. (He was born in a house at the corner of Covent Garden in 1775.) But what he evidently refers to more than this is the "canker-worm" (as Ruskin calls it) of despair, that grew upon Turner more and more, and led him always to unite the brightness of his brightest pictures with some object or symbol of decay and ruin. As according to Ruskin right motive is essential to all true art, we can understand his strong language here with respect to the ill effects upon Turner's

pictures of this moral despair. (Compare section 106.)

As snow in summer and as rain in harvest: compare Proverbs xxvi. 1, "As snow in summer and as rain in harvest, so honour is not seemly for a fool."

103. **Sir Thomas Deane** (1792-1871); for many years President of the Institute of Irish architects.

Thomas Woodward: the pupil and afterwards the partner of Sir Thomas Deane (died 1861).

Façade: "front" or "face" of a building. (French.)

104. **Streets of iron, and palaces of crystal:** with special reference to such buildings as that for the Great Exhibition of 1851, built almost entirely of iron and glass, afterwards transferred to Sydenham as the "Crystal Palace." A similarly-constructed building had been used for the Dublin International Exhibition of 1864.

105. **Pope** (1688-1744). The quotation is from his "Essay on Man," epistle ii., lines 283-290.

106. **The arts can never . . . is right:**

compare notes on section 10, Lecture I. and section 101 above.

107. **Our hearts fat . . . healed:** Isaiah vi. 10, "Make the heart of this people fat, and make their ears heavy, and shut their eyes: lest they see with their eyes, and hear with their ears, and understand with their heart, and convert, and be healed." Quoted in Matthew xii. 18, and Acts xxviii. 27.

108. **Antipodes:** *i.e.*, Australia or New Zealand.

109. **The kings of the earth . . . His feet:** compare Isaiah xl. 21, "The inhabitants thereof (*i.e.*, of the earth) are as grasshoppers;" and Nahum iii. 17, "Thy captains (are) as the great grasshoppers;" and Nahum i. 3, "The clouds are the dust of His feet."

110. **If this kind of thought . . . for the morrow:** compare Matthew vi. 34, "Take therefore no thought for the morrow; for the morrow shall take thought for the things of itself." (To "take thought" means in old language to "be anxious.")

111. **Hesiod's account . . . Titans** Hesiod is one of the earliest Greek poets, supposed

to have lived about 735 B.C. The account of the war between the younger gods and the Titans (mythical beings, called sons of Heaven and Earth), is given by Hesiod in his poem called the "Theogony," which records the origin of the world and of the gods.

Milton's account . . . angels : in his "Paradise Lost."

One dear Florentine maiden : *i.e.*, Beatrice. (See note on section 60, Lecture II.)

112. Troubadour : the name applied to the early love-poets of southern France.

Prophets have veiled . . . into : compare Isaiah vi. 2, of the Seraphim covering their faces with their wings; and Peter i. 12, "Which things the angels desire to look into."

Scholastic : "over-subtle;" such as was indulged in by the schoolmen, or divines of the Middle Ages, who tried to combine an incomplete Aristotelian philosophy with Church dogma.

113. Darkness of controversy : with Dante chiefly political, with Milton both political and religious.

. **Stress of personal grief:** of Dante, chiefly in his exile; of Milton in some of his family relations, in his blindness, and as “fallen on evil days” at the end of his life.

Homer: the two great Greek poems, the “Iliad” and the “Odyssey,” are attributed to an early poet, Homer, of whose life nothing is really known, and the very question of whose existence has formed a subject of the keenest controversy among scholars.

114. **Achilles:** the hero of the Iliad, or poem of “Ilium” (Troy), which was besieged by the Greeks for ten years, in consequence of the carrying off by Paris, son of Priam, king of Troy, of Helen, the wife of Menelaus, king of Sparta. Achilles, who had joined the expedition although he knew it would be fatal to him, withdrew from any active part in it owing to the injustice of the Greek commander-in-chief, Agamemnon, in depriving him of a maiden, Briseis, who had fallen to him in his share of the spoils of war. The result of his withdrawal was that the Greeks were unable any longer to make head against Hector and the Trojans,

until the death of Achilles' bosom-friend Patroclus at the hands of Hector led him in savage fury to rejoin the host, and to slay Hector and then drag his body at his chariot-wheels thrice round the walls of Troy. He was eventually killed by Paris ("the basest of his adversaries"), who wounded him by an arrow in the only part of his body in which he was vulnerable, viz., his heel.

115. Our own poet : Shakespeare.

The death-bed of Katharine . . . angels :
Shakespeare's Henry VIII., Act iv. sc. 2.

The great soldier-king . . . few : Shakespeare's Henry V., Act iv. sc. 8.

"The gods . . . scourge us :" Shakespeare, King Lear, Act v. sc. 3.

"There's a divinity . . . we will :" Shakespeare, Hamlet, Act v. sc. 2.

116. Who weigh the dust . . . balance :
compare Isaiah xl. 12, "Who hath . . . comprehended the dust of the earth in a measure, and weighed the mountains in scales, and the hills in a balance ?"

118. The child is the father of the man : see Wordsworth's poem without title, beginning,

“My heart leaps up when I behold A rainbow in the sky.” The three last lines are—

“The Child is father of the Man ;
And I could wish my days to be
Bound each to each by natural piety.”

119. **Eden . . . dress and keep**: compare Genesis ii. 15; “The Lord God took the man, and put him into the garden of Eden, to dress it and keep it.”

Hewers of wood and drawers of water: compare Joshua ix. 21, “Let them be hewers of wood and drawers of water unto this congregation.”

120. **Reynolds**: see note on section 101. His principal literary works are his “Discourses on Art,” delivered before the students of the Royal Academy. He also contributed papers on art to Dr. Johnson’s “Idler,” and annotations on Du Fresnoy’s “Art of Painting,” and wrote “Notes on the Art of the Low Countries.”

122. **Gustave Doré**: a French painter and book-illustrator (1833–1883). His skill lay chiefly in depicting the weird and grotesque,

although many of his larger religious pictures enjoyed great popularity in England.

The Furies and the Harpies: the Furies, in Greek and Roman mythology, were the goddesses of vengeance; the Harpies originally storm-goddesses, afterwards represented as foul creatures with faces like women, and the bodies and talons of birds of prey.

Raphael: one of the greatest and best-known Italian painters (1483-1520); noted especially for the versatility of his artistic powers.

Michael Angelo: Michael Angelo Buonarrotti, the most distinguished of modern sculptors; also famous for his pictures. Born in Tuscany 1475, died 1564.

Angelico: Fra Angelico, an early devotional Italian painter (1387-1455). Ruskin says he was enabled to express the sacred affections upon the human countenance as no one else ever did before or since.

Correggio: a famous Italian painter (1494-1534). He was distinguished by delicacy and brightness of colouring and subtle chiaroscuro (artistic treatment of light and shade).

I could play . . . dance to: compare Matthew xi. 17, "We have piped unto you, and ye have not danced."

123. **A lecture since published:** *i.e.*, "The Two Paths" (as in footnote). Published in 1854, being lectures on Art, and its application to decoration and manufactures.

128. **The law of Heaven:** Genesis iii. 19, "In the sweat of thy brow thou shalt eat bread, till thou return unto the ground."

Whatsoever thy hand . . . might: quoted from Ecclesiastes ix. 10, "Whatsoever thy hand findeth to do, do it with thy might: for there is no work, nor device, nor knowledge, nor wisdom in the grave whither thou goest."

129. **Six thousand years:** according to the old reckoning the world was created about four thousand years before Christ.

To till . . . were taken: compare Genesis iii. 23, "Therefore the Lord God sent him forth from the garden of Eden, to till the ground from whence he was taken."

Forest Cantons: *i.e.*, of Switzerland. The Forest Cantons are Lucerne, Schwiz, Uri, and Unterwalden.

Vaudois Valleys: the valleys of the Cottian Alps (Piedmont, Provence, and Dauphiné), where the Vaudois (French for Waldenses) took refuge owing to their persecution in France.

Idiotism: compare note on "cretinous" (section 23, Lecture I.).

Once the Garden of the Hesperides: the fabled Garden of the Hesperides — sisters by whom the golden apples that grew there were guarded with the aid of a dragon called Ladon — was located differently by different authorities. Ruskin here follows those who placed it in the north of Africa, in the neighbourhood of Tangiers.

In our own dominion: *i.e.*, Orissa in India (see preface of 1871, section 5).

130. "**She layeth . . . the merchant**:" quoted from Proverbs xxxi. 19 to 22 and 24.

"**I was naked, and ye clothed me not**:" quoted from Matthew xxv. 43.

131. **Civic pride and sacred principle**: *i.e.*, as represented in public buildings and churches.

"**I was a stranger, and ye took me not in**:" quoted from Matthew xxv. 43.

132. **"As the wild fig-tree . . . figs:"** compare Revelation vi. 13, "The stars of heaven fell unto the earth, even as a fig-tree casteth her untimely figs, when she is shaken of a mighty wind."

133. **As a vapour . . . away:** James iv. 14, "What is your life? It is even a vapour, that appeareth for a little time, and then vanisheth away."

Shadow, which disquiets itself in vain: Psalm xxxi. 6 (Prayer-Book version), "For man walketh in a vain shadow, and disquieteth himself in vain."

Smoke of their torment . . . for ever: Revelation xiv. 11, "The smoke of their torment ascendeth up for ever and ever."

A moment, the twinkling of an eye: 1 Corinthians xv. 52, "In a moment, in the twinkling of an eye, at the last trump."

"He maketh . . . His minister:" Psalm civ. 4, "Who maketh the clouds His chariot: who walketh upon the wings of the wind;"—or, as the Prayer-Book version has it, "He maketh His angels spirits, and His ministers a flaming fire."

134. **When He cometh . . . see Him :** Revelation i. 7, "Behold, He cometh with clouds, and every eye shall see Him."

The judgment . . . opened : Daniel vii. 10, "The judgment was set, and the books were opened."

Dies Iræ ; "Day of Wrath" : the first words of the Latin hymn which begins in the English translation—

"Day of wrath, that dreadful day."

In the flame of its west : *i.e.*, with sunset, or the end of the day.

135. **The sin of Ananias :** who "sold a possession, and kept back part of the price" (Acts v. 1, 2).

Taking up our cross : Matthew x. 38, "He that taketh not his cross and followeth after Me, is not worthy of Me."

"They that are His . . . lusts :" Galatians v. 24, "They that are Christ's have crucified the flesh with the affections and lusts."

To leave houses, lands, &c. : Matthew xix. 29, "Every one that hath forsaken houses, or brethren, or sisters, or father, or mother, or wife, or children, or lands, for My name's

sake, shall receive an hundredfold, and shall inherit everlasting life.”

“**Station in life:**” compare section 2, Lecture I.

‘**Levi’s station in life:** Mark ii. 14.

Peter’s: Matthew iv. 18.

Paul’s: Acts ix. 1.

136. **To feed the hungry:** Isaiah lviii. 6, 7, “Is not this the fast that I have chosen, to deal thy bread to the hungry?”

If any man . . . eat: 2 Thessalonians iii. 10, “We commanded you that if any man would not work, neither should he eat.”

139. **Theoretical sciences:** “those which have no immediate practical object.”

140. **The Pharisee’s thanksgiving:** see above on section 16 of Preface of 1871.

The great Book: see section 17, Lecture I.

And then indeed (to end): 1 Corinthians xiii. 13, “And now abideth faith, hope, charity, these three; but the greatest of these is charity.”

Printed by BALLANTYNE, HANSON & Co.
Edinburgh & London

WORKS BY JOHN RUSKIN

THE UNIFORM COMPLETE EDITION

*Crown 8vo, per Vol. net; cloth, gilt top, 5s. Roan, gilt edges,
7s. 6d. Half-parchment, gilt top, 6s. 6d.*

SESAME AND LILIES. Containing the Three Lectures, "Kings' Treasuries," "Queens' Gardens," and "The Mystery of Life." With Long Preface and Index. 40th Thousand. Complete Edition.

MUNERA PULVERIS. Six Essays on the Elements of Political Economy. With Index.

The EAGLE'S NEST. Ten Lectures on the Relation of Natural Science to Art. With Index.

TIME and TIDE, by WEARE and TYNE. Twenty-five Letters to a Working Man of Sunderland on the Laws of Work. With Index.

The CROWN of WILD OLIVE. Four Essays on Work, Traffic, War, and the Future of England. With Articles on the Economy of the Kings of Prussia. Ninth Edition. With Index.

The QUEEN of the AIR: A Study of the Greck Myths of Cloud and Storm. Sixth Edition. With Index.

The TWO PATHS. Lectures on Art and its Application to Decoration and Manufacture. Delivered 1858-9. With New Preface and added Note. Third Edition. With Index.

"A JOY FOR EVER" (and its Price in the Market). The Substance of Two Lectures on the Political Economy of Art. With New Preface and added Articles. Third Edition. With Index.

LECTURES on ART, delivered at Oxford in 1870. Revised by the Author. With New Preface and Index. Seventh Edition.

The ETHICS of the DUST. Ten Lectures to Little Housewives on the Elements of Crystallisation. Ninth Edition. With Index.

The ELEMENTS of DRAWING. In Three Letters to Beginners. Illustrated. Sixth Edition. With Index.

GEORGE ALLEN, 156, CHARING CROSS ROAD, LONDON

IN THE UNIFORM EDITION

*Crown 8vo, per Vol. net; cloth, gilt top, 5s. Roan, gilt edges, 7s. 6d.
Half-parchment, gilt top, 6s. 6d.*

THE STONES of VENICE: Selections for the Use of TRAVELLERS. 2 vols. Eighth Edition. With Index.

LOVE'S MEINIE. Lectures on Greek and English Birds. With Index.

OUR FATHERS HAVE TOLD US. Sketches of the History of Christendom. THE BIBLE OF AMIENS, with the 4 Engravings and Plan of the Western Porches of Amiens Cathedral. With Index.

The ART and the PLEASURES of ENGLAND. The Courses of Lectures Delivered at Oxford during 1883 and 1884.

PRÆTERITA. Outlines of Scenes and Thoughts Perhaps Worthy of Memory in my past Life.

Vol. I.—Consisting of Twelve Chapters, with Engraving of "My Two Aunts"—1819 to 1839.

Vol. II.—Consisting of Twelve Chapters, with Plates of "Old Dover Packet Jib," and "The Castle of Annecy"—1839 to 1849.

Vol. III.—Containing Chapters I. to IV., together with Parts I. and II. of "Dilecta," and a third hitherto unpublished Part, in addition to a comprehensive and elaborate Index to the whole work, and a Plate of "The Grand Chartreuse," from a drawing by Mr. Ruskin—1850 to 1864.

On the OLD ROAD. A Collection of Miscellaneous Articles and Essays on Literature and Art. In 3 vols. (Sold separately.)

SELECTIONS from RUSKIN. 2 Vols., crown 8vo, each with Index and Portrait (sold separately). Cloth, 6s. each; roan, gilt edges, 8s. 6d. each. Third Edition.

FRONDES AGRESTES. Readings in "Modern Painters." Thirteenth Edition. Cloth, 3s.; roan, gilt edges, 4s.

FORS CLAVIGERA. Letters to the Labourers and Workmen of Great Britain. A New Edition, in 4 vols., each with an Index. With all the Illustrations. Crown 8vo, cloth, 6s. each; roan, gilt edges, 8s. 6d. each.

GEORGE ALLEN, 156, CHARING CROSS ROAD, LONDON

IN THE UNIFORM EDITION

Crown 8vo, per Vol. net; cloth, 7s. 6d. Roan, gilt edges, 10s.

Half-parchment, gilt top, 9s. With all the Plates.

ARATRA PENTELICI. Seven Lectures on the Elements of Sculpture. With 1 Engraving on Steel and 20 Autotype Plates.

ARIADNE FLORENTINA. Six Lectures on Wood and Metal Engraving, and Appendix. With 4 Full-page Facsimiles from Holbein's "Dance of Death," and 12 Autotype Plates.

VAL D'ARNO. Ten Lectures on Art of the Thirteenth Century in Pisa and Florence. With 1 Steel Engraving and 12 Autotype Plates.

LECTURES on ARCHITECTURE and PAINTING. Delivered at Edinburgh in November 1853. With 15 Full-page Illustrations drawn by the Author.

The HARBOURS of ENGLAND. With the 12 Illustrations by TURNER, reproduced in Photogravure; and an Introduction by T. J. WISE.

GIOTTO and his WORKS in PADUA. A New Small Edition of the work formerly in the possession of "the Arundel Society." With 50 Illustrations.

The SEVEN LAMPS of ARCHITECTURE. The 14 Plates for this Edition have been specially prepared from the larger work. Seventh Edition.

The STONES of VENICE. In 3 Vols., cloth, gilt top, crown 8vo, 30s. net. With the 119 Woodcuts, the 6 Plates in Colour, the other 47 Full-page Illustrations, Reproduced in Photogravure and Half-tone, and the Text as originally issued. Each Volume sold separately.

Vol. I.—THE FOUNDATIONS. With 21 Full-page Plates and 72 Woodcuts, cloth, gilt top, 10s. net.

Vol. II.—SEA STORIES. With 20 Full-page Plates and 38 Woodcuts, cloth, gilt top, 10s. net.

Vol. III.—THE FALL. With 12 Full-page Plates and 9 Woodcuts and Index, cloth, gilt top, 10s. net.

MODERN PAINTERS. A New Cheap Edition in 5 Vols. and Index. Crown 8vo, cloth, gilt tops, £2, 2s. net. With the 225 Woodcuts, the 1 Lithograph, and the 89 Full-page Illustrations reproduced in Photogravure and Half-tone. The Text is complete, and includes the "EPILOGUE," written by Mr. RUSKIN in 1888.

Vols. I. and II. (not sold separately), 11s. net.

Vol. III., 8s. net.

Vols. IV. and V., 9s. each net; Index Vol., 5s. net.

IN THE UNIFORM EDITION

THE NATURE OF GOTHIC. Reprinted from "The Stones of Venice," with Preface by WILLIAM MORRIS. Crown 8vo. 96 Pages, paper covers, 1s. net. ; cloth, 1s. 6d. net.

LETTERS TO THE CLERGY: On the Lord's Prayer and the Church. Edited by Rev. F. A. MALLERSON. Third Edition, with Additional Letters by Mr. RUSKIN, crown 8vo, cloth, 5s. net.

THREE LETTERS and AN ESSAY on LITERATURE, 1836-1841. Found in his Tutor's Desk. Crown 8vo, cloth, 3s. net.

LETTERS TO A COLLEGE FRIEND, 1840-1845, including an Essay on "Death before Adam Fell." Crown 8vo, cloth, 4s. net.

HORTUS INCLUSUS. Messages from the Wood to the Garden. Being Letters to the Sister Ladies of the Thwaite, Coniston. Second Edition. Cloth, 4s. net.

EXAMPLES OF THE ARCHITECTURE OF VENICE. With the Text and the 16 Plates as originally published. Cloth cover (unbound), atlas folio (about 25 in. by 17 in.), £2, 2s. net.

THE POETRY OF ARCHITECTURE; or, The Architecture of the Nations of Europe considered in its Association with Natural Scenery and National Character. With Frontispiece in Colour, 14 Plates in Photogravure, and 9 Full-page and other Woodcuts. 4to, cloth, 21s. net.

VERONA, AND OTHER LECTURES. Delivered principally at the Royal and the London Institutions between 1870 and 1883. With Frontispiece in colour and 11 Photogravure Plates. Med. 8vo, cloth, 15s. net.

LECTURES ON LANDSCAPE. Given at Oxford in January and February, 1871. With 20 Plates in Photogravure and 2 in colour. 15 by 11 in., buckram, gilt top, £2, 2s. net.

UNTO THIS LAST. Four Essays on the First Principles of Political Economy. Tenth Edition. Fcap. 8vo, cloth, 3s. ; roan, gilt edges, 4s. net.

READINGS IN "FORS CLAVIGERA." Fcap. 8vo, cloth, 2s. 6d. net.

ARROWS OF THE CHACE: being a Collection of the Scattered Letters of JOHN RUSKIN (1840-1880). With Preface. In 2 vols., cloth, 8vo, 20s. net. (Not sold separately.)

GEORGE ALLEN, 156, CHARING CROSS ROAD, LONDON

MISCELLANEOUS PUBLICATIONS

THE OXFORD MUSEUM. By Sir HENRY ACLAND. With Letters from JOHN RUSKIN and Preface by Sir HENRY ACLAND. Also Portrait of Mr. Ruskin, taken in 1893, an Engraving of a Capital, and a Plan. Crown 8vo, cloth, 4s. net.

RUSKIN ON MUSIC: being Extracts from the Works of JOHN RUSKIN. Intended for the Use of all interested in the Art of Music. Edited by Miss A. M. WAKEFIELD. With Frontispiece in Colour. Med. 8vo, cloth, 5s. net : Half-parchment, 6s. 6d. net

STUDIES IN RUSKIN: Some Aspects of Mr. Ruskin's Work and Teaching. By EDWARD T. COOK. With 13 Woodcuts. Crown 8vo, cloth, 5s. ; roan, gilt edges, 7s. 6d. Second Edition.
Also a Large-Paper Edition, crown 4to, price 12s. 6d. Containing, in addition to the Woodcuts, 13 Autotypes of Drawings by Mr. RUSKIN, with Descriptive Text.

RUSKIN AND THE RELIGION OF BEAUTY. A French view of Ruskin. By R. De La SIZERANNE. Translated by Lady GALLOWAY. Crown 8vo, 5s. net.

RUSKIN: ROSSETTI: PRE-RAPHAELITISM. Containing Sixty Letters of Mr. Ruskin, and Letters and Documents of Rossetti, Millais, Ford Madox Brown, and others concerned with the Pre-Raphaelite Movement in England, 1854-1862. Edited by W. M. ROSSETTI. Illustrated with numerous Plates in Photogravure. Crown 8vo, cloth extra, 10s. 6d. net.

THE BIBLE REFERENCES OF JOHN RUSKIN. Selected (by permission of Mr. Ruskin) and arranged in Alphabetical Order by MARY and ELLEN GIBBS. Crown 8vo, 320 pp., cloth gilt top, 5s. net.

READER'S COMPANION TO "SESAME AND LILIES."
Paper covers, 1s. net.

WISDOM AND DESTINY. By MAURICE MAETERLINCK. Translated, with an Introduction, by ALFRED SUTRO. Crown 8vo, cloth, gilt top, 6s. net.

THE TREASURE OF THE HUMBLE. By MAURICE MAETERLINCK. Translated by ALFRED SUTRO. With an Introduction by A. B. WALKLEY. Second Edition. Crown 8vo, cloth, 5s. net.

SPENSER'S "FAERIE QUEENE." With 231 Illustrations by WALTER CRANE. Edited from the Original Edition, with Preface and Bibliography, by THOMAS J. WISE. A Limited Edition on Arnold Unbleached Hand-made Paper, in 19 Parts, large post 4to, £9, 19s. 6d. net ; or in 6 vols., cloth, gilt tops, £10, 15s. net.

THROUGH the DOLOMITES from VENICE to TOBLACH.

By the Rev. ALEXANDER ROBERTSON, D.D. A Practical, Historical, and Descriptive Guide-Book. With 42 Full-page Illustrations and a Map of the District, and an Appendix giving Railway and Diligence Stations, Times, Fares, Carriage Tariffs, Guides, Hotels, &c. Small crown 8vo, cloth, 7s. 6d.

The BIBLE of ST. MARK, the ALTAR and THRONE of

VENICE. By Rev. ALEXANDER ROBERTSON. A History of St. Mark's Church, Venice, and a Description and Interpretation of its Sculptures and Mosaics. With 80 Full-page Illustrations from Photographs specially taken by NAYA, and Plans of the Atrium and Interior. Large crown 8vo, cloth, Designed Cover, gilt top, 10s. 6d. net.

THE HOMERIC HYMNS. A New Prose Translation, with

Essays Literary and Mythological. By ANDREW LANG. Illustrated with 7 Photogravure Plates and 7 Half-tone Subjects from old Greek Sculptures. Crown 8vo, 272 pp., cloth, gilt top, 7s. 6d. net.

GOOD CITIZENSHIP. Twenty-three Essays by Various Authors

on Social, Personal, Political, and Economic Problems and Obligations. Edited by Rev. J. E. HAND. With Preface by the Rev. CHARLES GORE, M.A., D.D. Crown 8vo, cloth, 6s. net.

THE BOOK OF THE ART OF CENNINO CENNINI. A

Handbook for Artists. Newly Translated, with Copious Notes, and additional Technical Information. By Mrs. HERRINGHAM. Crown 8vo, cloth, gilt top, 6s. net.

TALES FROM BOCCACCIO. Rendered into English by JOSEPH

JACOBS, with an Introduction. Also 20 Full-page Designs, Illustrated Borders to each Story, and a Cover by BYAM SHAW. Pott 4to, cloth, 7s. 6d. net.

THE REDEMPTION OF EGYPT. By W. BASIL WORSFOLD.

With 4 Illustrations in Colour, and 20 Full-page and 70 Text Illustrations from Sketches and Photographs by the Author. Cloth, gilt top, extra fcap. 4to, 25s. net.

PEG WOFFINGTON. By CHARLES READE. A New Edition,

with 74 Illustrations, besides Initials and Cover, by HUGH THOMSON, and an Introduction by AUSTIN DOBSON. Crown 8vo, cloth, gilt, 6s.

PRIDE AND PREJUDICE. By JANE AUSTEN. With 100

Illustrations by HUGH THOMSON, and an Introduction by GEORGE SAINTSBURY. Crown 8vo, cloth, gilt, 6s.

WORKS BY AUGUSTUS J. C. HARE

- LIFE AND LETTERS OF FRANCES, BARONESS BUNSEN.**
Third Edition. With Portraits. 2 vols., crown 8vo, 21s.
- MEMORIALS OF A QUIET LIFE.** 3 vols., crown 8vo.
Vols. I. and II., 21s. (Nineteenth Edition); Vol. III., with numerous Photographs, 10s. 6d.
- DAYS NEAR ROME.** With more than 100 Illustrations by the Author. Third Edition. 2 vols., crown 8vo, 12s. 6d.
- WALKS IN ROME.** Fourteenth Edition, revised. With Map. 2 vols., fcap. 8vo, cloth limp, 10s.
- WALKS IN LONDON.** Sixth Edition, revised. With additional Illustrations. 2 vols., fcap. 8vo, cloth limp, 12s.
- WESTMINSTER.** Reprinted from "Walks in London," as a Handy Guide. Paper cover, 6d. net; cloth, 1s.
- WANDERINGS IN SPAIN.** With 17 Full-page Illustrations. Fifth Edition. Crown 8vo, 7s. 6d.
- CITIES OF SOUTHERN ITALY AND SICILY.** With Illustrations. Crown 8vo, 10s. 6d.
- CITIES OF NORTHERN ITALY.** Second Edition. With Illustrations. 2 vols., crown 8vo, 12s. 6d.
- CITIES OF CENTRAL ITALY.** Second Edition. With Illustrations. 2 vols., crown 8vo, 12s. 6d.
- SKETCHES IN HOLLAND AND SCANDINAVIA.** Crown 8vo, with Illustrations, 3s. 6d.
- STUDIES IN RUSSIA.** Crown 8vo, with numerous Illustrations, 10s. 6d.
- FLORENCE.** Fourth Edition. Fcap. 8vo, cloth limp, 3s. With 22 Illustrations.
- VENICE.** Fourth Edition. Fcap. 8vo, cloth limp, 3s. With 23 Illustrations.
- THE RIVIERAS.** Fcap. 8vo, cloth limp, 3s. With 67 Illustrations.
- PARIS.** With Illustrations. New Edition, revised. Fcap. 8vo, in 2 vols., cloth limp, 6s.
- DAYS NEAR PARIS.** With Illustrations. Crown 8vo, cloth 10s.; or in 2 vols., cloth limp, 10s. 6d.

NORTH-EASTERN FRANCE. Crown 8vo, cloth, 10s. 6d.
With Map and 86 Woodcuts.

Picardy—Abbeville and Amiens—Paris and its Environs—Arras and the Manufacturing Towns of the North—Champagne—Nancy and the Vosges, &c.

SOUTH-EASTERN FRANCE. Crown 8vo, cloth, 10s. 6d.
With Map and 176 Woodcuts.

The different lines to the South—Burgundy—Auvergne—The Cantal—Provence—The Alpes Dauphinaises and Alpes Maritimes, &c.

SOUTH-WESTERN FRANCE. Crown 8vo, cloth, 10s. 6d.
With Map and 232 Woodcuts.

The Loire—The Gironde and Landes—Creuse—Corrèze—The Limousin—Gascony and Languedoc—The Cevennes and the Pyrenees, &c.

NORTH-WESTERN FRANCE. Crown 8vo, cloth, 10s. 6d.
With Map and 73 Woodcuts.

Normandy and Brittany—Rouen—Dieppe—Cherbourg—Bayeux—Caen—Coutances—Chartres—Mont St. Michel—Dinan—Brest—Alençon, &c.

SUSSEX. With Map and 45 Woodcuts. Crown 8vo, cloth, 6s.
Second Edition.

SHROPSHIRE. Illustrated with 50 Woodcuts, and a specially engraved Map of the County. Crown 8vo, cloth, 7s. 6d.

THE STORY OF TWO NOBLE LIVES: CHARLOTTE, COUNTESS CANNING, and LOUISA, MARCHIONESS OF WATERFORD. In 3 vols. Crown 8vo, cloth, £1, 11s. 6d. With 32 Plates in Photogravure from Lady Waterford's Drawings, and 32 Woodcuts.

Also a Special Large-Paper Edition, with India Proofs of the Plates. Crown 4to, £3, 3s. net.

THE GURNEYS OF EARLHAM: Being Memoirs and Letters of the Eleven Children of JOHN and CATHERINE GURNEY of Earlham, 1775-1875, and the Story of their Religious Life under Many Different Forms. Illustrated with 33 Photogravure Plates and 19 Woodcuts. In 2 vols., crown 8vo, cloth, 25s.

BIOGRAPHICAL SKETCHES: Being Memoir Sketches of ARTHUR PENRHYN STANLEY, Dean of Westminster; HENRY ALFORD, Dean of Canterbury; Mrs. DUNCAN STEWART; and PARVY LE MONIAL. Illustrated with 7 Portraits and 17 Woodcuts. 1 vol., crown 8vo, cloth, 8s. 6d.

THE STORY OF MY LIFE: 1834-1870. Together with Recollections of Places, People, and Conversations, extracted chiefly from Letters and Journals. Illustrated with 18 Photogravure Portraits and 144 Woodcuts from Drawings by the Author. Crown 8vo, cloth, £1, 11s. 6d. In 3 vols.

